THE COMMISSIONED WORKS OF THE NATIONAL FLUTE ASSOCIATION FOR
THE YOUNG ARTIST AND HIGH SCHOOL SOLOIST COMPETITIONS

DOCUMENT

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Musical
Arts in the Graduate School of The Ohio State University

By

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ABSTRACT

The National Flute Association, an organization of professionals, amateurs, teachers, performers, and students has been active in the commissioning of new music for some of its competitions since 1986. The organization is responsible for more than forty new works for the Young Artist and High School Soloist competitions alone. The commissioning process has changed vastly over the years that the organization has been in existence.

The National Flute Association commissions composers from all over the world to write pieces for two of its competitions; the Young Artist Competition has been commissioning works since 1986, and the High School Soloist Competition began commissioning new works in 1989. Additionally, the importance of the National Flute Association has led to many world premiere performances and individuals commissioning works to be premiered at the annual conventions.

The purpose of this document is to highlight the competition commissioned works of this organization and its continuing commitment to presenting and championing new music. The National Flute Association has established itself as a leading organization in creating new works, and these commissioned pieces now represent a major body of work and a substantial portion of the newly composed repertoire for flute.
Dedicated to my mother, Catherine Davis Goodman (September 8, 1947-January 15, 2006). She always loved my playing, even if I was in Blue band.
ACKNOWLEDGMENTS

I wish to thank my adviser Katherine Borst Jones. She is the only other person on this planet that knows more about this topic than I do. Dr. Susan Powell, thank you for your kindness and help. Your job requires you to wear many hats; you wear them all very well. To Paul Taub for countless e-mails back and forth and Karen Moratz who photocopied twenty years of competition fliers for me. To Robert Dick for the contribution of information about his compositions, the New Music Advisory Committee, and the commissioning process. To Tim Johnson at Flute World for looking up the numbers of copies sold for over forty pieces. Phyllis Pemberton and Madeline Newman at the NFA office have provided a myriad of information. To the Stratosphere Flute Quartet for listening to me talk about this subject for more than two years. To Tracey, an outstanding editor and provider of semicolons; hair is still not a vegetable.

To my nephew Marcelino Canuas, II, you came along at the perfect time. You provided me so much love, joy, and needed distraction during the most difficult time in my life. You will always have the love of your Aunt Kimmy. My dear sister Elizabeth, thank you for the constant reassurance and reminders. I’m forever indebted to you and Marcelino for my nephew. Daddy, never in the history of the world has a father loved or supported a daughter more. Thank you for believing in me.
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PUBLICATIONS


FIELDS OF STUDY

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INTRODUCTION

Need For the Study

The National Flute Association (NFA) has been active in the worthy endeavor of commissioning new works. However, the organization has not publicized these works beyond first performances. It seemed that work needed to be done to put together a listing of all pieces commissioned by the NFA for its competitions with other relevant information to make it possible for flutists to easily find these pieces.

As research began on this topic it was discovered that many holes existed in the history of the commissioned works of the NFA. Thorough records have not been kept of composer contracts, winners of the Best Performance of the Commissioned Works from the Young Artist and High School Soloist Competitions, and the NFA library in Tucson, Arizona did not house a complete collection of these pieces. As the association's money has been spent to commission this music, it is therefore important that these works should be made available and become known to the membership and the flute community at large. By providing biographical information about the composers, comments from composers pertaining to their works, and an annotated bibliography, this document will serve as a resource for flutists looking to perform these compositions.


Procedures and Methods Used

To complete this study, contact was made with the NFA office, the current CEO (since 1991), current and former board members, current and former committee chairs, composers, and competition winners. Composer’s websites were consulted for biographical information. A questionnaire was sent to the composers of the commissioned works for the Young Artist and High School Soloist competitions. Past convention program books and the official magazine of the association, *The Flutist Quarterly*, provided a great deal of information. Of special help was the special *Flutist Quarterly, Celebrating 25 Years of performance, music and growth, Vol. 23, No. 2 Winter 1997-98 Anniversary Issue*. To glean specific information regarding the Young Artist winners who performed debut recitals in Carnegie Hall, the New York Times archive was also consulted. Competition commissions are the focus of this document. However, it is important to note that the NFA has commissioned pieces other than those for competitions. A list of these works appears in Appendix D.

Organization of Document

This document will provide overviews of the Young Artist and High School Soloist Competitions as well as the New Music (Advisory) Committee, which was responsible for choosing the commissioned composers. Also included are the results
of a survey given to the composers of the commissioned works, biographies of these composers, and an annotated bibliography of their compositions.

The appendices include supplemental information. Appendix A provides a generic composer contract to show the reader the guidelines given to the composer for the commission. Appendix B offers the reader a view of the questionnaire provided to the composers. Appendix C lists the first place winners of the Young Artist and High School Soloist Competitions. When available, the flutists’ current position is listed, along with their educational background including with whom they studied. Appendix D contains the additional commissioned works of the NFA.

These pieces are listed to show the breadth of the commissioning of works by the NFA. In Appendix E, the inclusion of additional premiered works was added to show the importance of the venue provided by the NFA convention; that is, one welcoming world premieres. Appendix F includes the number of copies of the commissioned works sold (as of August 2007) according to Flute World, a specialty store located in Michigan that is one of the main distributors of flute music in the United States. While an exact list is impossible to create, this appendix does offer a glimpse as to which pieces have been purchased. Appendix G provides a partial list of the known winners of the Best Performance of the Commissioned Works award. With the advent of a well kept web site, the record keeping for this particular area has been improved. A personal goal of the author is to continue to research the winners of this award for
each composition in order to complete the archival records. Appendices H and I are lists of the program chairs and committee chairs for each year there was a commissioned work. Appendix J includes the edited biographies of the composers. Lastly, Appendix K is a discography of known recordings of the commissioned works.
CHAPTER 1

THE NATIONAL FLUTE ASSOCIATION

The National Flute Association held its first convention in Anaheim, California in 1973. It was run by a small volunteer group of dedicated flutists who were professionals, educators, and enthusiasts. What began with a few members has now grown to an organization which boasts over 5,500 members from every state in the United States and over fifty countries. The association is now run by a small paid staff including a CEO (executive director), convention coordinator, membership director, and publications director. As of 2007, the National Flute Association has over forty competition and committee chairs. While the current mission statement, as of 2007, of the National Flute Association is: *Inspiring Flutists, Enriching Lives.*, the mission statement for most of the history of the organization was:

- an increasingly higher standard of artistic excellence for the flute, its performers, and its literature;
- helpfulness and fellowship among members;
- a constantly greater contribution through the flute to the musical lives of all peoples;

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• the creation and/or sponsorship of worthwhile projects relative to the flute and flute playing; and

• formulations of guidelines and establishment of criteria for the upgrading of flute teaching

NFA conventions draw between 2,300 and 4,000 attendees every year. Each year the convention rotates to a different location throughout the United States and consists of concerts, lectures, demonstrations, competitions, exhibits, and other flute related events. Annual competitions include the Young Artist Competition, High School Soloist Competition, High School Flute Choir, Professional Flute Choir and Newly Published Music Competitions. Other competitions held on a biennial basis include the Piccolo Artist, Chamber Artist, and Baroque Artist Competitions.

The national convention has become a forum for, among other things, presenting and premiering new works. The National Flute Association’s convention is an opportunity for new works to be heard and purchased, composers, performers, and audience members to interact while encouraging many individuals to commission works to be premiered at the convention. In 1987, the NFA commissioned Mario Davidovsky, who composed *Quartetto for flute, violin, viola, and cello*, as its first non-competition commission; this project was funded by NFA operating funds. This was the first of what was hoped to be a regular commissioning process of non-competition pieces. When the

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NFA endowment was established in 1990\(^3\), the organization began to commission other pieces for different mediums as a way of fulfilling part of the mission, *an increasingly higher standard of artistic excellence for the flute, its performers, and its literature.\(^4\)*

Even before the endowment, the association began regularly commissioning pieces for annual competitions. Two annual competitions include a commissioned piece of music for the semifinal round.

The Young Artist competition, which began in 1976, was created to foster the beginnings of a young performer’s career, and allows flutists up to the age of thirty\(^4\), originally twenty-six, to compete for a cash prize. In 1986, commissioning of works began for the Young Artist Competition; the High School Soloist Competition, begun in 1987, started to include commissioned works in 1989. Many prominent flutists are among the winners of these competitions: Demarre McGill, Mary Karen Clardy, Gary Schocker, Linda Chesis, Mary Kay Fink, Rhonda Larson, Goran Marcusson, Philip Dikeman, and Amy Porter.

As a volunteer organization led by a small staff with committee chairs rotating every five years, thorough records have not been kept of the history of the NFA. In an attempt to compile all possible information, contact was made with the current CEO, past presidents, past board members, past program chairs, competition coordinators and past New Music Advisory Committee members. While granted the authority to read and

\(^3\) Action Point: NFA Board Meeting (1990-2).
\(^4\) Action Point: NFA Board Meeting (1986-2).
quote official action points of the association, the author was not allowed to quote the actual minutes of the association. All information presented has come from publicly available documents and oral histories.

At each convention, always held in August, the National Flute Association posts the repertoire for the next year’s competitions. This information is then made available in the *Flutist Quarterly* and in recent years, www.nfaonline.org. For the first round of each competition there are two to three required works which are recorded by candidates and then are mailed to the competition coordinator in March. Once the semifinalists are chosen by selected judges, they receive the commissioned work in June and prepare to perform this new piece along with other prescribed pieces at the convention in August. Commissioned pieces have included solo flute works, flute and electronics, and standard flute and piano compositions.
The first NFA convention was held in 1974, and the first Young Artist competition was held in 1976. The competition was created to bring attention to the organization and to help young performers further their careers. William Montgomery, former NFA President and Program Chair stated, “I had felt that we needed to have great involvement...more people involved in work, more classes of people, rather than just somebody who is somebody...And so for that reason we came up with the three competitions, the young artist for the people without a name, but who were really good and have a chance at doing something; the newly published music competition, for people [who] are established a little bit, but don’t have a reason for being heard; and ...the master-classes which [were] to be for the college kids”. 5

Initially, the NFA advertised the Young Artist Competition in Woodwind World, a magazine that began publication in 1957 and preceded the Flutist Quarterly. The announcements of the competition and upcoming conventions were listed in Woodwind

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World until March of 1976 after which they appeared in the Flutist Quarterly and later the website www.nfaonline.org.⁶

From 1976 to 1988, the age limit for this competition was twenty-six, but in 1988, the age limit was raised to thirty to give performers a chance to pursue solo careers after their college degrees were completed. Monetary prizes have always been a part of this competition. In 1976, the first prize was $500 and currently the top prize is $5,000. A solo recital in Weill Recital Hall at Carnegie Hall was added to the first prize winnings in 1985 but it only continued for three years.⁷ In order to further the commissioned works, a motion was made by the Board to include the commission in the Carnegie Hall recital.⁸ Due to monetary constraints, however, the Carnegie Hall recitals were discontinued.

The requirements for the Young Artist Competition have changed greatly over its history. In the first year, there was only one piece required for the competition, Frank Martin’s Ballade. From 1976 - 1984, there was a list of required pieces from which the performers could choose.⁹ In 1984, the semifinalists were required to include one piece that was “an unaccompanied solo composed since 1960, five-seven minutes long, demonstrating recent techniques and current musical styles.”¹⁰ For the 1985 competition, the repertoire requirements were revised to include in the semifinal round repertoire a composition that had been selected from entries to the Newly

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⁹ Phil Swanson, e-mail message to author, August 27, 2007.
Published Music Competition. This special repertoire selection from the Newly Published Music Competition list only occurred during the 1985 Young Artist Competition. As listed in the 1985 program book, this piece was Steven Gryc’s *Cinq Preludes pour flute seule*\(^{11}\) and was performed by the six semifinalists. This piece was also one of twelve winners of the 1985 Newly Published Music Competition and therefore was performed on the Newly Published Music Concert at the same convention by Angeleita Floyd.

From the time program books began listing all of the commissioned competition pieces; *Cinq Preludes pour flute seule* has been listed as the first commissioned work. As previously stated, *Cinq Preludes pour flute seule* was performed by the 1985 semifinalists as the selected entry from the 1984-1985 Newly Published Music Competition. Therefore, it is clear that this piece was not a commissioned work for the competition; it was only a required work for the semifinalists.

John Anthony Lennon was the first composer commissioned to write a solo for the semifinal round of the Young Artist Competition. He composed *Echolalia* for solo flute for the 1986 competition. This was also the first year that the Young Artist Competition allowed finalists to choose their own final round repertoire. This chosen repertoire, along with the newly commissioned work, was then performed during the semifinals of the competition.

\(^{11}\) “The preludes were one of my last student pieces. I was a doctoral student at the University of Michigan when I composed the piece in 1979.” Personal e-mail to John Wion from Steven Gryc, November 26, 2007.
Mr. Lennon was chosen by the newly formed Contemporary Music Advisory Committee (New Music Advisory Committee) made up of committee members: Robert Dick, chair, Anne LaBerge, Brooks DeWetter Smith, Harvey Sollberger, and Sheridan Stokes. The rules of instrumentation for this commissioned work were open for many years, but in 1998 the board decided that the piece would be written for solo flute or flute and piano.

The rules for the Young Artist Competition remained until 2006. The rules for this competition have changed as of 2007 competitors must submit a recording of pre-selected pieces and twenty-five preliminary round competitors are chosen. These flutists perform in an unaccompanied, live audition the day before the convention. From this group, six semifinalists are chosen to compete at the convention and finally these musicians are narrowed again to the top three.

**Past Winners of the Young Artist Competition**

The first winner of the Young Artist Competition was Maralyn (Denekas) Prestia. She went on to become principal flutist of the former Denver Symphony. Like many winners, she appeared at the next NFA convention after winning the competition performing Faure’s *Morceau de Concours*.

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Rhonda Larson was the first of the Young Artist winners (1985) to play a recital in New York’s Weill Recital Hall at Carnegie Hall. Her recital was performed on April 12, 1987, receiving a complimentary review by Bernard Holland in the *New York Times*.\(^\text{15}\)

Ms. Larson has gone on to have a very successful career as a soloist. She is an avid composer, has made several recordings, and has won a Grammy for her flute playing. She is in great demand as a guest artist at flute festivals and conventions in the United States and abroad.

Mary Kay Fink won the Young Artist Competition in 1986 and subsequently gave a solo recital in Carnegie Hall’s, Weill Recital Hall in June of 1987. She performed the first commissioned work by John Anthony Lennon on this recital; the recital was reviewed positively by Will Crutchfield of the *New York Times*.\(^\text{16}\) Ms. Fink joined the Cleveland Orchestra in 1980 as piccolo player where she has most recently (2005) appeared as a soloist.

Goran Marcusson, was the Young Artist first place winner in 1987, was the last Young Artist Competition winner to perform a recital in Carnegie Hall’s Weill Recital Hall. Mr. Marcusson, a native of Sweden, has recorded a number of CDs and performed as a featured artist at many flute fairs and NFA conventions.\(^\text{17}\)


One might draw the conclusion that the incentive of the Carnegie Hall debut recital was an important component of what drew top level competitors to enter the Young Artist Competition. It is interesting to note that the three Young Artist winners who performed debut recitals are all accomplished professional flutists with distinguished careers.

The past winners of the Young Artist competition comprise an elite group of musicians who have created careers spanning the globe. At the time of this publication, of the thirty-two first place winners of the Young Artist competition, nineteen of them hold or have held positions in orchestras. These orchestras include the Boston Symphony Orchestra, Virginia Symphony, Fort Wayne Philharmonic, Louisville Symphony, Richmond Symphony, Charlotte Symphony Orchestra, Modesto Symphony, St. Louis Symphony, Orchestre Symphonique et Lyrique de Nancy, Pacific Symphony, Long Beach Symphony Orchestra, Los Angeles Philharmonic, Detroit Symphony Orchestra, National Opera of Bordeaux, Goteborgs Musiken Chamber Ensemble, Cleveland Orchestra, Ancient Academy of Music, Minnesota Orchestra, BBC Philharmonic, and the Fort Worth Symphony.

Many of the winners of the Young Artist Competition have also gone on to pursue teaching careers. At this time of writing, eighteen of the thirty-two winners hold jobs at universities and colleges around the world. These institutions include: University of Colorado at Boulder, University of Texas at Austin, California State University of
Fullerton, University of Michigan, Prince of Asturias Foundation International Music School, Cleveland Institute of Music, Royal College of Music in London, Royal Northern College of Music, Royal Academy of Music, Manhattan School of Music, and Messiah College.
CHAPTER 3

CONCISE HISTORY OF THE HIGH SCHOOL SOLOIST COMPETITION –
INCLUDING PAST WINNERS

In 1987 the National Flute Association held its first High School Soloist Competition. Flutist, composer and board member, Charles DeLaney was responsible for the creation of this competition. He submitted a proposal to the Officers and NFA board suggesting that a competition, modeled after the Young Artist Competition, should exist for high school students. \(^{18}\) Contestants in the first year of the High School Soloist Competition were required to send in a recording of two works; *Image for Solo Flute* by Eugene Bozza and *Nel Cor Piu* by Theobald Boehm. From these entries, eight semifinalists were chosen to perform at the convention. The final round repertoire was; *Eight Pieces for Solo Flute* by Paul Hindemith and *Fantasie* by Gabriel Faure. Monetary awards were in 1987 and are currently, $500 for first place, $250 for second place, and $150 for third place.

In 1988, it was decided that a flutist/composer would create a five minute unaccompanied work for the final round of the High School Soloist Competition. \(^{19}\)

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Initially, a suggestion was made to the NFA Board to ask that these pieces be written for free, by an NFA flutist/composer, in exchange for their public performance and eventual publication.20

*Lookout* for solo flute by Robert Dick was the first piece written for the High School Soloist Competition. It was premiered by the eight semifinalists at the 1989 convention. *Lookout* has been recorded by the composer, and originally came with a sixty minute instructional cassette to help the competitors and future performers understand the many extended techniques.21

Finally, in 1998, it was decided that the composers should be compensated for their work and should be paid a fee of $50022

**Past Winners of the High School Soloist Competition**

Past winners of this competition include a Fulbright recipient and current and former members of the Coast Guard Band, Houston Grand Opera, San Diego Symphony, and Omaha Symphony Orchestra. Many finalists obtained degrees from well known music schools including: Indiana University, The Curtis Institute, The Juilliard School, Cincinnati Conservatory of Music, and the Cleveland Institute of Music.

Several of the winners of this competition have gone on to successful careers as professional flutists. Mercedes Smith, High School Soloist winner 1999, was the third place winner of the Young Artist competition in 2005 and won the award for *Best*

21 Robert Dick, personal e-mail to author, November 28, 2007.
Performance of the Commissioned Work for that year. As of 2007, Ms. Smith is principal flutist of the Houston Grand Opera and the Houston Ballet. She gave her Carnegie Hall debut in 2002 after winning the Artists International competition. Ms. Smith attended the Manhattan School of Music and has studied with Michael Parloff and Jeanne Baxtresser.

Demarre McGill, the 1992 winner of the High School Soloist Competition has performed with the Chicago Symphony Orchestra, Pittsburgh Symphony, and Philadelphia Orchestra. As of 2007, he is principal flutist of the San Diego Symphony and a member of the Ritz Chamber Players. He has been featured on several television programs including A&E’s Series “The Gifted Ones” and on PBS’ “Mr. Roger’s Neighborhood”. Mr. McGill is a graduate of the Curtis Institute of Music and the Juilliard School and he has studied with Julius Baker and Jeffrey Khaner.
CHAPTER 4

CONCISE HISTORY OF THE NEW MUSIC ADVISORY COMMITTEE

The current New Music Advisory Committee and Newly Published Music Committees have linked histories. The Newly Published Music Committee of today began as the New Music Committee listed in the 1977-1981 program books. Jervis Underwood served as the first chairperson. In 1981, this committee, now called the Newly Published Music Committee, began appearing in program books with John Wion as chair. Wion served as chair until he became president in 1984. In 1981, John Heiss, who would later write *Fantasia Appasionata, Episode IV*, a commissioned work for the High School Soloist competition, was the chair of the New Music Committee. The New Music Committee was not listed in the 1983 program book. In the winter 1984 *Flutist Quarterly*, now President John Wion announced that Robert Dick would be the new chairperson for the New Music Committee.23 Also in 1984, Robert Dick composed *Lookout* for the High School Soloist’s first commissioned piece. This New Music Committee would include one publisher and one composer among its members. The committee’s activities would include soliciting unpublished manuscripts, recommending outstanding manuscripts for convention performances, and assisting in the publication of

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worthy compositions. The New Music Committee also would serve in advisory capacity to the board in commissioning new works from major composers.24

From 1984-1990, Robert Dick served as the chair of the renamed New Music Advisory Committee. From 1990-1991, composer John Fonville was the chair of the New Music Advisory Committee. Fonville also served on the committee and wrote a commissioned work; his composition, *Venus Noodles*, was written for the 1996 High School Soloist Competition.

Patricia Spencer became the chairperson in 1992 and continued her role through 1996. While chairperson, Patricia Spencer changed the tradition of nominations for the composers of the commissioned works coming from strictly within the New Music Advisory Committee. Members of the NFA were now able to submit nominations of composers whom they deem worthy of a commission.25 In 1994, the Executive Committee of the NFA suggested that the committee search for outside funds to pay for the commissions. During this same period, it was also suggested that the NFA pursue a major commission for the upcoming 25th anniversary.26 Jayn Rosenfeld became chair of this committee in 1997-2000, Patti Monson headed this committee from 2001-2002, and Paul Taub served as chairperson from 2003 - 2007.

24 Ibid.
25 Ibid.
Currently, the role of the New Music Advisory Committee is to recommend composers for commissioning projects to the board. Members of the committee bring in representative compositions of nominated composers, along with suggestions from the general membership, and the group then votes to decide which composer will be commissioned for which competition. The committee also aids in the process of selecting a composer for the biennial piccolo competition commission.\textsuperscript{27} The following list of duties for the Chair of the New Music Advisory Committee was obtained from Paul Taub, chairperson 2003-2007.

\textbf{Job Description for Chairperson, New Music Advisory Committee}

The Chair invites members of the NFA to join the committee, which, under the leadership of the Chair, is charged with initiating and overseeing commission projects for the NFA. Specifically:

1) The NMA Committee initiates and oversees annual commissions for the Young Artist and High School competitions.

2) The NMA Committee initiates and oversees “special project” commissions, with a goal of one such project each year.

3) The Chair of the committee has a supervisory role for commission projects initiated by other committees of the NFA, acting as a liaison between the other committees (such as the Piccolo Committee), the composers, and the NFA staff.

4) The Chair of the committee is the liaison between the committee and the NFA Board, which makes all final decisions regarding who to commission, fees, etc. Additionally, the Chair has frequent contact with the Executive Director regarding procedure, contracts, etc.

\textsuperscript{27} Action Point: NFA Board Meeting (2001-3).
5) The Chair initiates contract wording and communication with composers for commissions.

6) The Chair initiates contact with the Coordinators of the Young Artist and High School competitions regarding each year’s new works, and also with other convention chairs and coordinators as needed.

7) The NMA Chair maintains regular contact with the Convention Program Chair on issues regarding newly-commissioned works and in general, new music at the annual convention.28

Although the name of the New Music Advisory Committee has changed, the focus and goals of the group, however, to encourage commissioning of new music for flute by today’s best composers29, have not. This committee has contributed greatly to the commissioning process of the organization; a list of additional commissioned works (outside of the competition pieces) is listed in Appendix D.

The New Music Advisory committee has played a prominent role in the creation of new compositions. This committee continues to seek out composers for the commissioned works and champion premieres and new music performances at the NFA conventions.

The composers of the commissioned works include professional flutists, performers, leading composers at major universities, and freelance composers from around the world. As of 2007, nineteen new works have been commissioned for the High School Soloist Competition, and the Young Artist commissions have resulted in twenty-

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28 Paul Taub, e-mail message to author, September 17, 2007.
two new works. Many of these pieces have experienced great success in that they have been published, recorded, performed at other NFA conventions, and are being performed around the world. The biographies of these composers can be found in Appendix J. The biographies were taken from the composers’ or publishers’ websites.

The New Music Advisory Committee follows established guidelines for choosing the composers of the commissions based on a 1989 Executive Committee decision that determined that composers be chosen by the following criteria: 1) composers who have already written internationally acclaimed flute works, 2) internationally acclaimed composers who have not yet written a flute work, 3) composers who have consistently devoted a major portion of their output to music for the flute.30

CHAPTER 5

ANNOTATED BIBLIOGRAPHY OF THE COMMISSIONED WORKS

The following annotated bibliography provides information about the forty-one works commissioned for the NFA Young Artist and High School Soloist competitions. Program notes from the scores of the pieces are included. The “additional notes from the composers” were taken from the survey distributed to the composers of the commissioned works; these notes appear in italics. Flute World provides a catalog of flute music with a rating scale system. Seventeen of these pieces are not rated in the Flute World Catalog. There are several reasons for this: 1) Flute World does not distribute the work, 2) the work was never published, 3) the composer self-distributes the piece. The ratings of these works fall between a “3” and a “5”, with a “5” representing the most difficult pieces in the repertoire. Of the remaining 24 commissioned works only three of the commissioned works fall into the “5” rating: *East Wind* by Shulamit Ran, *Lookout* by Robert Dick, and *Sometimes the City Is Silent* by Janice Misurell-Mitchell. Two of the compositions were rated “4+”, seven were rated “4”, and one was rated “4-". Seven pieces were rated “3+” and four were rated “3”.

Effort was made to contact each of the composers in order to complete this bibliography; it is an ongoing project and will be updated regularly.
FLUTE WORLD RATING SYSTEM:

1) Easy - beginning, elementary, early junior high, rhythms to eight notes, limited range, less complex key signature.

2) Intermediate - junior high, early high school; range generally to 2 1/2 octaves, more complex rhythms and musical demands, easy ornamentation; e.g.: Telemann "Sonatas", "Melodious & Progressive bk.I".

3) Moderately difficult - High school, early college; increased demands in interpretation, rhythm, key, range, technique; e.g.: J.S. Bach "Sonatas", Mozart "Concerti".

4) Advanced - College, conservatory; extended range; technically and interpretively complex, but generally written within the confines of traditional notation and performance methods.

5) Extremely difficult - Technically difficult; may make use of extended techniques or nontraditional notation systems. 31

The compositions in this annotated bibliography are presented in chronological order by year and alternate between the two competitions.

Piece: Echolalia

Composer: John Anthony Lennon (b.1950)

Year of Composition: 1986

Competition: Young Artist

Publisher: Oxford University Anthology of American Music/Ken Dorn Publications

Recorded: n/a

Range: B1 – C4

Flute World Difficulty Rating: n/a

Genre: solo flute

Use of extended techniques (yes/no): no

If yes, which:

Program Notes: none

Dedication: none

Length: 6’

Additional Comments from the Composers: *I suggest holding out phrase endings longer than notated, try to maintain a line that is unbroken, and consider the overall trajectory of the line.*

Piece: *Traverso*

Composer: Chester Biscardi (b. 1948)

Year of Composition: 1987

Competition: Young Artist

Publisher: Merion Music Inc.

Recorded: Goran Marcusson (1985), Tara Helen O’Connor (1985)

Range: B1 – B3

Flute World Difficulty Rating: 3

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32 John Anthony Lennon, e-mail message to author, May 8, 2006.
Genre: flute and piano

Use of extended techniques (yes/no): yes

If yes, which: flutter tongue

Program Notes: none

Dedication: none

Length: 7’

Additional Comments from the Composer: *Traverso*, for flute and piano (1987), is a duo equally balanced between both instruments. It was commissioned by the National Flute Association to be featured at the 1987 Young Artists International Flute Competitions in St. Louis and was premiered in Weill Recital Hall at Carnegie Hall on May 8, 1988 by the First Prize Winner, Göran Marcusson, from Sweden, with pianist Joakim Kallhed, who also recorded it in 1994 for Intim Musik (Sweden).

Although I was not given any particular guidelines as to the nature of the composition, I felt strongly that the work should be musically more challenging than a traditional virtuosic competition piece. The Italian title means “transverse, lying across, breadth” and suggests not only the flute itself but a music which extends over diverse feelings and ideas--ideas such as “musical landscapes.” In this work I blend a “Japanese landscape,” in the sense of stillness, with an “open landscape,” in the sense of American harmonies of the 1930’s and ‘40’s.

This work has won a few competitions, ISCM, Miami, Honorable Mention, 2002, for Traverso, for flute and piano (1987) and National Flute Association Newly Published Music Competition Finalist, 1988, for Traverso, for flute and piano (1987, published by Merion Music, Inc./Theodore Presser Co.). Traverso was also selected for a premiere concert of New Sounds via a national search: Lenora Warkentin, flute, and Herb Bielawa, piano; Sounds New (Premiere Concert); Unitarian Universalist Church of Berkeley; California; January 24, 1998.”33

33 Chester Biscardi, e-mail message to author, May 9, 2006.
Piece: *East Wind*

Composer: Shulamit Ran (b. 1949)

Year of Composition: 1988

Competition: Young Artist

Publisher: Theodore Presser


Range: B1 – E4

Flute World Difficulty Rating: 5

Genre: solo flute

Use of extended techniques (yes/no): yes

If yes, which: flutter tonguing, pitch bends, blowing through the flute

Program Notes: none

Dedication: Karen Monson (1945-1988)

Length: 6’

Additional Comments from the Composers: *EAST WIND for solo flute was commissioned by the National Flute Association for its annual Young Artists Competition, and was first performed by the six semi-finalists at the 1988 San Diego NFA Convention. The work’s opening motif is a slightly varied treatment of the simplest of ideas – a single note which is then encircled in a flourish-like gesture by its neighboring tones, consisting of a half step above and whole step below. It is this varied treatment, though, immediately conveying a hint of ecstasy and abandon, that imbues the motif with its distinctness and recognizable quality, maintained throughout the journey undertaken as the piece unfolds.*
EAST WIND’s central image -- from within its ornamented, inflected, winding, twisting, at times convoluted lines, a gentle melody gradually emerges...

I have dedicated the work to the memory of Karen Monson, a writer, critic and friend, who died in February 1988 at the age of 42, after the work was already fully composed.34

Piece:  Lookout

Composer:  Robert Dick (b. 1950)

Year of Composition:  1989

Competition:  High School Soloist

Publisher:  Multiple Breath Music Company

Recorded:  Robert Dick (1991)

Range:  C1-D4

Flute World Difficulty Rating:  5

Genre:  solo flute

Use of extended techniques (yes/no):  yes

If yes, which:  harmonics, quarter tones, multiphonics, key clicks, singing while playing, glissandi

Program Notes: none

Dedication:  none

Length:  6’

Additional Comments from the Composers:  none

34 Shulamit Ran, e-mail message to author, March 28, 2007.
Piece: *Inventions for flute and piano*

Composer: Harry T. Bulow (b. 1951)

Year of Composition: 1989

Competition: Young Artist

Publisher: Not Published

Recorded: n/a

Range: C¹ – B♭³

Flute World Difficulty Rating: n/a

Genre: flute and piano

Use of extended techniques (yes/no): yes

If yes, which: harmonics and glissandi

Program Notes: none

Dedication: none

Length: n/a

Additional Comments from the Composers: none

Piece: “…and the strange and unknown flowers”

Composer: Charles DeLaney (1925 – 2006)

Year of Composition: 1990

Competition: High School Soloist
Publisher: Southern Music Company

Recorded: Stephanie Rea (2006)

Range: C1 – C3

Flute World Difficulty Rating: 3+

Genre: solo flute

Use of extended techniques (yes/no): yes

If yes, which: key slaps and harmonics

Program Notes: none

Dedication: none

Length: 5’15’’

Additional Comments from the Composers: none

Piece: *Traces for flute and piano*

Composer: Robert Morris (b. 1943)

Year of Composition: 1990

Competition: Young Artist

Publisher: Morris Music

Recorded: n/a

Range: B1 – B4

Flute World Difficulty Rating: n/a

Genre: flute and piano
Use of extended techniques (yes/no): yes

If yes, which: pitch bends, multiphonics, harmonics, multiphonics

Program Notes: This composition was commissioned in 1990 as a contest piece by the National Flute Association. As the title suggests, the piece moves forward by tracing and retracing various melodic lines in the piano by the flute and vice-versa, until the musical texture evolves into intricate contrapuntal and heterophonic webs of sound.

Dedication: none

Length: 10’

Additional Comments from the Composer: none

Piece: *Uncommon Time for solo flute*

Composer: Janice Misurell-Mitchell (b. 1946)

Year of Composition: 1991

Competition: High School Soloist

Publisher: Margun Music

Recorded: n/a

Range: B1 – B3

Flute World Difficulty Rating: n/a

Genre: solo flute

Use of extended techniques (yes/no): yes

If yes, which: thuddy air sound, non-vibrato, wide vibrato, harmonics, flutter tongue, singing while playing, playing with breathy tone
Program Notes:  none
Dedication:  none
Length:  5′30”

Additional Comments from the Composer:  *I see the HS Soloist Commission as a way to introduce young flutists to extended techniques and to get them interested in contemporary music. I think that all the commissions that have non-traditional elements should provide a recording and if possible, instructions (on the CD) for performance. This is especially important for teachers who are not familiar with the techniques.*  

Piece: *As once the Winged Energy of Delight* for solo flute

Composer:  Kathryn Alexander (b. 1955)
Year of Composition:  1991
Competition:  Young Artist
Publisher:  Self-Published
Recorded:  n/a
Range:  B1 – D4
Flute World Difficulty Rating:  n/a
Genre:  solo flute
Use of extended techniques (yes/no):  yes
If yes, which:  flutter tongue, glissandi, harmonics, quarter tones, air only sound

Program Notes:  *As Once The Winged Energy of Delight* is a challenging work for flute which explores both the instrument’s lyrical capability and technical agility in the context of the virtuosic, solo setting. The titles for *Winged* are taken out of context from two

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35 Janice Misurell-Mitchell, e-mail message to author, June 2, 2006.
poems by Rainer Maria Rilke. The first, an “uncollected” poem, is translated here by Stephen Mitchell: and the second, the 12th poem of Book II of “The Sonnets To Orpheus,” is considered by M.D. Herter Norton. There is no direct correlation between the music and the poetry; however, the titles are associative and reflect a celebrative intent as exhibited in Winged’s whimsical and fantasy-like qualities.

Dedication:  *Daphne* “…the Goddess—legendary as laurel-like…”

Length:  8’

Additional Comments from the Composers:  none

Piece:  *Revamper*

Composer:  Anne LaBerge (b. 1955)

Year of Composition:  1992

Competition:  High School Soloist

Publisher:  Frog Peak Music

Recorded:  n/a

Range:  n/a

Flute World Difficulty Rating:  n/a

Genre:  solo flute

Use of extended techniques (yes/no):  n/a

If yes, which:

Program Notes:  n/a

Dedication:  n/a

Length:  5’
Additional Comments from the Composers: none

Piece: *Blue Rondo*

Composer: Lenny Pickett (b. 1954)

Year of Composition: 1992

Competition: Young Artist

Publisher: unpublished

Recorded: n/a

Range: C1 – F4

Flute World Difficulty Rating: n/a

Genre: flute and piano

Use of extended techniques (yes/no): yes

If yes, which: pitch bends, glissandi, multiphonics, singing while playing, harmonics

Program Notes: none

Dedication: none

Length: n/a

Additional Comments from the Composers: none

Piece: *Charanga*

Composer: Michael Colquhoun (b. 1953)

Year of Composition: 1993
Competition: High School Soloist

Publisher: Self- Published


Range: C1 – C4

Flute World Difficulty Rating: 4

Genre: solo flute

Use of extended techniques (yes/no): yes

If yes, which: flutter tonguing, harmonics, multiphonics, singing while playing

Program Notes: Salsa is a popular Hispanic American urban dance music with deep African and Cuban roots. Charanga is a style of Salsa which was popular from the 1920’s through the 1970’s. What made Charanga unique was that along with the usual percussion section (congas, bongos/cowbell, timbales, maracas/guiro and clave) there was a string section and a flute lead. When the music was cocinando or “cooking” the percussion, piano, bass and strings would play a powerfully swinging, polyrhythmic over which the Charanga flutist was free to improvise complex and intricate riffs. These days, while Salsa is as popular as ever, the Charanga as a separate entity is rare. The flute, however, continues to be an important solo instrument in Latin Jazz. This piece is a cubist portrait of Charanga, and is dedicated to all the great Latin Charanga flutists.

Dedication: none

Length: 5’

Additional Comments from the Composers: No - I have a new edition out last year that fixes some notational problems.\(^\text{36}\)

Piece: On the Bias

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\(^{36}\)Michael Colquhoun, e-mail message to the author, May 15, 2006.
Composer: Paul Koonce (b. 1956)

Year of Composition: 1993

Competition: Young Artist

Publisher: n/a

Recorded: n/a

Range: n/a

Flute World Difficulty Rating: n/a

Genre: flute and piano

Use of extended techniques (yes/no): n/a

If yes, which:

Program Notes: n/a

Dedication: n/a

Length: n/a

Additional Comments from the Composers: none

Piece: *Fantasia Appassionata, Episode IV*

Composer: John Heiss (b. 1938)

Year of Composition: 1994

Competition: High School Soloist

Publisher: Elkan & Son

Recorded: n/a
Range:  C1 – A3

Flute World Difficulty Rating:  3+

Genre:  solo flute

Use of extended techniques (yes/no):  yes

If yes, which:  key slaps and harmonics

Program Notes:  Equally facile as a composer, performer, and teacher, he has brought all his talent to bear on his compositions, which have found a wide circulation here and in Europe.  Fantasia Appassionata for Flute Solo was commissioned by the National Flute Association for High School Soloist Competition (1994).  It begins with a mysterious mood, runs to impassion and ends with a half cadence.  Also there are interesting nuances such as calling, considering, questioning and searching.

Dedication:  none

Length:  n/a

Additional Comments from the Composers:  none

Piece:  *Standing in a Field of Stars*

Composer:  Laura Clayton (b. unknown)

Year of Composition:  1994

Competition:  Young Artist

Publisher:  Self Published

Recorded:  n/a

Range:  C1 – Bb3

Flute World Difficulty Rating:  n/a
Genre: flute and piano

Use of extended techniques (yes/no): no

If yes, which:

Program Notes: none

Dedication: Julia Older

Length: n/a

Additional Comments from the Composers: none

Piece: *Song*

Composer: Jennifer Higdon (b. 1962)

Year of Composition: 1995

Competition: High School Soloist

Publisher: Lawdon Press


Range: C1 – C4

Flute World Difficulty Rating: 3+

Genre: solo flute

Use of extended techniques (yes/no): no

If yes, which:

Program Notes: None
Dedication: None

Length: 5’

Additional Comments from the Composers: none

Piece: *Solitaire*

Composer: David Grantham (b. 1947)

Year of Composition: 1995

Competition: Young Artist

Publisher: Peer-Southern

Recorded: n/a

Range: C1 – D4

Flute World Difficulty Rating: 3+

Genre: Solo Flute

Use of extended techniques (yes/no): no

If yes, which:

Program Notes: Solitaire was commissioned by the National Flute Association for its 1995 Young Artists Competition, and its three movements present a variety of technical and interpretive challenges to the performer. The outer movements are fast, brilliant and aggressive in character, fulfilling the ‘gaming’ implications of the title. The slow second movement is lyric, reflective and melancholy. The work was jointly premiered by the six Young Artists finalists at the 1995 National Flute Association Convention in Orlando, Florida.

Dedication: none

Length: n/a
Additional Comments from the Composers: none

Piece: *Venus Noodles*

Composer: John Fonville (b. 1950)

Year of Composition: 1996

Competition: High School Soloist

Publisher: Self Published

Recorded: John Fonville (date unknown)

Range: C#1 – Bb3

Flute World Difficulty Rating: n/a

Genre: solo flute

Use of extended techniques (yes/no): yes

If yes, which: ha, air sounds, pizz, key clicks, flutter tonguing, tongue ram, trills, finger trills, special release, pitch bend, quarter tones, multiphonics, harmonics

Program Notes: n/a

Dedication: *to Claire*

Length: 4’

Additional Comments from the Composers: none

Piece: *Shadowdance for flute and piano*

Composer: Steven M. Gryc (b. 1949)
Year of Composition: 1996

Competition: Young Artist

Publisher: John Wion Publications

Recorded: John Wion (2003), Helen Richman (2005)

Range: C1 – C4

Flute World Difficulty Rating: 4-

Genre: flute and piano

Use of extended techniques (yes/no): yes

If yes, which: key slaps and flutter tongue

Program Notes: none

Dedication: none

Length: 7’30’

Additional Comments from the Composers: I was not a judge for the general competition, but I determined the winner of a special award for the best performance of the commissioned work. Kanae Kikuchi won the overall prize in 1996, but I thought that Deanna Hahn gave the best performance of my piece that day. I particularly liked Ms. Hahn’s crisp articulations. Certainly, Ms. Kikuchi gave a marvelous performance as well and subsequently gave a brilliant performance of the piece in Tokyo. It was great fun to hear six different performances in a row by such wonderful young musicians. 37

Piece: *Arca Sacra*

Composer: Cynthia Folio (b. 1954)

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37 Steven Gryc, e-mail message to author, May 11, 2006.
Year of Composition: 1997

Competition: High School Soloist

Publisher: Hildegard Publications


Range: C#1 – C#4

Flute World Difficulty Rating: 3+

Genre: solo flute

Use of extended techniques (yes/no): yes

If yes, which: flutter tonguing, harmonics, timbral trill

Program Notes: The title, Arca Sacra, is a word palindrome (a symmetrical series of letters that reads the same forwards as backwards), reflecting the fact that the piece is full of musical palindromes as well as other kinds of symmetries. The first gesture of the piece is an example of a musical palindrome.

Note that this same gesture appears at the very end of the piece, but in inverted form. This suggests two other kinds of symmetry: pitch inversion (what went up now goes down), and formal symmetry of an ABA, or “arch” form. In this arch form, many gestures from the first part return in the last part, except in reverse order and often in inverted form. Another aspect of symmetry is the registral expansion at the opening of the piece and its compression at the end. Symmetry in the middle section is manifested primarily in the use of palindromic groupings of accents and articulations.

It is important that the flutist recognize many of these symmetries and perform them in a manner that allows the listener to hear them. For example, the diminuendo in the first gesture should take about the same amount of time as the crescendo so that the mp is reached close to the middle of the time segment; the triplet-quintuplet-triplet repeated notes (at the end of the second line) should be timed so that the middle of the quintuplet is also the middle of the gesture.

Aside from this structural aspect, performers and listeners may notice influences from jazz and folk music, in some of the bends, grace notes, syncopations, and exotic scales.
Many of these scales are themselves symmetrical, including the octatonic scale (alternating whole- and half-steps) and augmented scale (alternating minor 3rds and half-steps).

Dedication: None

Length: 4’50”

Additional Comments from the Composers: none

Piece: **Close Encounters for flute and electronic tape**

Composer: Arthur V. Krieger (b. 1945)

Year of Composition: 1997

Competition: Young Artist

Publisher: American Composers Editions

Recorded: n/a

Range: n/a

Flute World Difficulty Rating: n/a

Genre: flute and tape

Use of extended techniques (yes/no): n/a

If yes, which:

Program Notes: Tightly interlaced patterns of instrumental melody and electronic sonority characterize the initial musical impression of Close Encounters for flute and electronic tape. The composition’s broader formal design outlines a simple ternary structure. Large areas of dense, fast-paced music frame a middle section that is soft, slow, and sparse. A brief coda concludes the piece. The electronic portion was realized at the Computer Music Center of Columbia University where ‘rt’ software was utilized for mixing and editing. The National Flute Association commissioned Close Encounters as a
competition piece for young artists. It was premiered in Chicago in the summer of 1997 by six contest finalists at the NFA’s twenty-fifth annual convention. Jayn Rosenfeld is featured on a CD performance just released on Albany Records.

Dedication: n/a
Length: n/a
Additional Comments from the Composers: none

Piece: *Jade Nocturno for solo amplified flute*

Composer: Alejandro Escuer (b. 1963)
Year of Composition: 1998
Competition: High School Soloist
Publisher: n/a
Recorded: Alejandro Escuer (date unknown)
Range: n/a
Flute World Difficulty Rating: n/a
Genre: solo flute
Use of extended techniques (yes/no):
If yes, which:
Program Notes: n/a
Dedication: n/a
Length: 7’10’

Additional Comments from the Composers:
Piece: *Precious Metals*

Composer: Dean Drummond (b. 1949)

Year of Composition: 1998

Competition: Young Artist

Publisher: Hypersound

Recorded: 

Range: C1 – A#3

Flute World Difficulty Rating: n/a

Genre: solo flute

Use of extended techniques (yes/no): yes

If yes, which: multiphonics, harmonics, quarter tones, singing while playing

Program Notes: none

Dedication: none

Length: 7’

Additional Comments from the Composers: *Nothing comes to mind that isn't on the score. Except maybe - where low notes are accented and it says "Extremely Emphatic," I hope for known it was there the spity attack that most classical players spend years learning to avoid.*

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38 Dean Drummond, e-mail message to author, July 17, 2006.

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Piece: *Short Stories*
Composer: Gary Schocker (b. 1959)
Year of Composition: 1999
Competition: High School Soloist
Publisher: Theodore Presser
Range: C1 – D4
Flute World Difficulty Rating: 3
Genre: solo flute
Use of extended techniques (yes/no): no
If yes, which:
Program Notes: none
Dedication: none
Length: 7’

Additional Comments from the Composers: *Should feel improvised, excitement always beats perfection.*

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Piece: *bb for solo flute*

Composer: Rand Steiger (b. 1957)
Year of Composition: 1999

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39 Gary Schocker, e-mail message to author, May 8, 2006.
Competition: Young Artist
Publisher: not published
Recorded: n/a
Range: n/a
Flute World Difficulty Rating: n/a
Genre: solo flute
Use of extended techniques (yes/no): n/a
If yes, which:
Program Notes: n/a
Dedication: n/a
Length: n/a
Additional Comments from the Composers: none

Piece: *Trillium*
Composer: Elizabeth Brown (b. 1953)
Year of Composition: 2000
Competition: High School Soloist
Publisher: Quetzal Music
Recorded: n/a
Range: C1 – A3
Flute World Difficulty Rating: 4-5
Genre: solo flute

Use of extended techniques (yes/no): yes

If yes, which: harmonics, multiphonics, microtones, pitch bends

Program Notes: n/a

Dedication: none

Length: 4’15”

Additional Comments from the Composers: There have been a couple of articles about it, the best and most helpful being John Barcelona’s article in Flute Talk in November 2001 – ‘Performance Guide to Elizabeth Brown’s Trillium’.\textsuperscript{40}

Piece: Variations on Time and Time Again

Composer: Sebastian Currier (b. 1959)

Year of Composition: 2000

Competition: Young Artist

Publisher: Carl Fischer

Recorded: n/a

Range: C1 – D4

Flute World Difficulty Rating: 4

Genre: flute/piano

Use of extended techniques (yes/no): yes

\textsuperscript{40} Elizabeth Brown, e-mail message to author, May 8, 2006.
If yes, which: key clicks,

Program Notes: None

Dedication: Samuel Baron

Length: 9’

Additional Comments from the Composers: I think Michael Boriskin did some additional notes which you’ll be able to see when the CD comes out.

Piece: *Off the Wall* for flute and piano

Composer: Robert Cronin (b. 1967)

Year of Composition: 2001

Competition: High School Soloist

Publisher: Cronin Press

Recorded: n/a

Range: B1 – C4

Flute World Difficulty Rating: 3+

Genre: flute and piano

Use of extended techniques (yes/no): none

If yes, which:

Program Notes: none

Dedication: Walfrid Kujala

Length: n/a
Additional Comments from the Composers: *Not really. The piece is pretty self explanatory. The only issues arise in choosing the proper tempos in each of the different sections. I would just say choose carefully.* \(^4\)

Piece: *Soleil for flute and piano*

Composer: Oliver Schneller (b. 1966)

Year of Composition: 2001

Competition: Young Artist

Publisher: Self Published

Recorded: n/a

Range: C1 – A#3

Flute World Difficulty Rating: n/a

Genre: flute and piano

Use of extended techniques (yes/no): yes

If yes, which: quarter tones, non-vibrato, pitch bends

Program Notes: none

Dedication: In memoriam Yannis Xenakis

Length: 8’

Additional Comments from the Composers: *Accidentals are carried through the bar in which they appear. Bb for the whole of the first bar. F#, B-natural at the beginning of bar 2. In m 49: the eighth note stays constant. Eighth-note rest missing on beat 6 of m. 60. There is an incorrect 'F' marking in m. 53. It belongs in the middle of the A# in m. 50.* \(^4\)

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\(^4\) Robert Cronin, e-mail message to author, July 17, 2006.

\(^4\) Oliver Schneller, e-mail message to author, May 9, 2006.
Piece: *Night Flight*

Composer: Geoffrey Kidde (b. 1963)

Year of Composition: 2002

Competition: High School Soloist

Publisher: Self Published

Recorded: n/a

Range: B1 – Ab3

Flute World Difficulty Rating: 4

Genre: solo flute

Use of extended techniques (yes/no): yes

If yes, which: timbral trills, harmonics, multiphonics

Program Notes: *Night Flight* was inspired by Antoine de Saint-Exupery’s novel, and seeks to portray some images from the novel, or at least how I imagine certain scenes. In the novel, the heroism and courage of early aviators is vividly portrayed as the central hero—a pilot—struggles to save his plane. In part, my piece is a celebration of such courage and heroism. I believe, however, that these characteristics can be found not only in the actions of those who we typically think of as courageous, such as the pilots in Saint-Exupery’s novel, but also among many others, including artist, intellectuals, and – of course – solo flute performers.

Dedication: None

Length: 5’
Additional Comments from the Composers: There are lots of technical details that go into playing the piece. The only general comment is that I believe extended techniques can help flutist in the standard repertoire as well.43

Piece: Florestan's Falcon for flute and piano

Composer: Dan Welcher (b. 1948)

Year of Composition: 2002

Competition: Young Artist

Publisher: Elkan-Vogel

Recorded: n/a

Range: C1 – D4

Flute World Difficulty Rating: 3+

Genre: flute and piano

Use of extended techniques (yes/no): yes

If yes, which: flutter tongue

Program Notes: Where would classical music be without its mad geniuses? Robert Schumann, known by too many music lovers as the composer of The Happy Farmer, was in fact one of the most revolutionary and forward-looking composers of the mid-nineteenth century. His writing for the piano shows his entire range: technical, emotional, and aesthetic. He spoke of his own duality, of the clash between intellect and emotion, by claiming two distinct musical personalities. Florestan was the Romantic (with feeling being paramount), and Eusebius the cool Clasicist, ruled entirely by the intellect. Works like CARNAVAL are full of characters, many based on actual people in Schumann’s life, and many are attributed to either “Florestan” or “Eusebius.” Nervous and intense from the beginning, poor Schumann ended his days in an asylum. Unable to

43 Geoffrey Kidde, e-mail message to author, May 8, 2006.
write or even to speak to his wife, he complained of hearing a single pitch constantly in his head.

In writing this work for flute and piano, I have taken one of my favorite short works for piano and turned it inside out. A work of Schumann’s middle period, WALDSZENEN (Forest Scenes) contains a mystical and haunting little piece called “Vogel als Prophet,” which is usually translated as “the Prophet Bird.” Set in a mournful G minor, it is an A-B-A construction. The first theme, a lilting arpeggiated tune with many “wrong” notes on strong beats, is in itself very compelling and eerily beautiful. But the middle section is where the magic really occurs: suddenly the flats melt away, and in a pure G Major, the little sad bird leads us into church. This chordal music has a resemblance to the Thanksgiving hymn “For The Beauty Of The Earth,” and it erases all the doubts and insecurities of the opening theme in a mere six bars. But the ongoing sadness will not leave, and the piece ends in an unsettled, profoundly melancholy G minor. Just what the bird is prophesying we can never know.

In FLORESTAN’S FALCON, I’ve allowed Schumann’s prophetic bird to have its head. The solo flute is, of course, a personification of the creature; but it is Florestan’s bird, and must contend with serious and even frightening visions. Beginning with a wild double-cadenza for flute and piano, the piece eventually settles into a disturbing rhythmic section, with the flute’s pecking birdcalls interrupting the piano’s brooding song. When, in the middle of the piece, Schumann’s G-minor tune appears in relatively simple clothing, the flute is allowed to sing briefly, as the bird finds a brief respite from its anguish. But, with the recurring, incessant sounding of a single note (A), the madness begins to return. The opening music is heard again, wilder and higher, and at the end of the piece when the piano attempts to open the heavens and admit the sunshine; the flute can only peck out its little forest call. The work ends quizzically as Schumann’s little gem of a piece.

Dedication: Wendy Herbener Mehne

Length: 7’

Additional Comments from the Composers: There was a rather extensive article on the piece in Flute Talk, which really goes to the heart of this. And the published program notes are all I need to say about it.44

44 Dan Welcher, e-mail message to author, May 8, 2006.
Piece: *Sometimes the City is Silent*

Composer: Janice Misurell-Mitchell (b.1946)

Year of Composition: 2003

Competition: High School Soloist

Publisher: Self Published

Recorded: n/a

Range: C1-A3

Flute World Difficulty Rating: 5

Genre: solo flute

Use of extended techniques (yes/no): yes

If yes, which: harmonics, non-vibrato, fluttetongue, singing while playing

Program Notes: *Sometimes the City is Silent*, for solo flute was commissioned by the National Flute Association for the 2003 High School Soloist Competition. The piece is based on a series of poetic and musical sketches I made in the fall of 2000 while I was teaching at New York University and living in Greenwich Village on the twenty-fifth floor of a hi-rise. When looking at the view at night I would sometimes try to read the outlines of lights (on bridges and in windows) and shapes on rooftops (water towers and cast iron ornament) as a kind of graphic notation; I would improvise flute lines based on these images. On nights when the windows were open I could hear the sounds of the traffic and people on Houston Street below; I sometimes improvised with these sounds, recorded them and also wrote short poems about them. On rare occasions there were times, usually for only a few moments, when the city was silent. This piece is about all of the above; it is dedicated to the spirit of the people of New York City.

Dedication: *to the spirit of the people of New York City*

Length: 5’30”
Additional Comments from the Composers: Yes, I see the HS Soloist Competition as a way to introduce young flutists to extended techniques and to get them interested in contemporary music. I think that all the commissions that have non-traditional elements should provide a recording and if possible, instructions (on the CD) for performance. This is especially important for teachers who are not familiar with the techniques.  

Piece: everyone@universe.existence  
Composer: Robert Dick (b.1950)  
Year of Composition: 2003  
Competition: Young Artist  
Publisher: Multiple Breath Music Co.  
Recorded: n/a  
Range: n/a  
Flute World Difficulty Rating: n/a  
Genre: amplified flute and tape  
Use of extended techniques (yes/no):  
If yes, which:  
Program Notes: n/a  
Dedication: n/a  
Length: 9’  
Additional Comments from the Composers: n/a  

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45 Janice Misurell-Mitchell, e-mail message to author, June 2, 2006.
Piece: Reflections

Composer: Maggi Payne (b. 1945)

Year of Composition: 2004

Competition: High School Soloist

Publisher: Maggi Payne Publications

Recorded: n/a

Range: C1 – C3

Flute World Difficulty Rating: 4

Genre: solo flute

Use of extended techniques (yes/no): yes

If yes, which: singing while playing, timbral trills, harmonics, pitch bends, key slaps, multiphonics, stop tongue, whistle tones

Program Notes: none

Dedication: Walfrid Kujala

Length: 5’40”

Additional Comments from the Composers: The score is very explicit. Where whistle tones exist I have ossia for those who have difficulty producing them. Program notes are as follows: Reflections (approx. 5:41) 1/10/03

Reflections is a work for solo flute which was commissioned by the National Flute Association for their 2004 High School Competition. The timing for this request was perfect, as every ten years I write a flute piece and since my last flute work was Aeolian Confluence from 2/8/93, it was time to write another. The title for this work stems from the many internal reflections in the work – there are many phrases which echo or reflect the immediately preceding phrase. Reflections also occur on a larger scale throughout the work, with varied reflections of previous phrases. The nature of the sounds is also
reminiscent of reflections on the water, with slight perturbations in an otherwise glassy surface modulating the reflections. The final reference is the use of the same first four notes for this piece that I used for Inflections, a solo flute work which I wrote in 1968. There are occasional extended flute techniques woven into the fabric of this work, and they should flow naturally and easily within the work.

I should note that this piece fulfills my intent to write a flute work every ten years starting with HUM (1973), then Scirocco (1983), Aeolian Confluence (1993), then two solo works, Of All and Reflections. (2003).46

Piece: *Giraffes for flute and piano*

Composer: Harold Meltzer (b. 1966)

Year of Composition: 2004

Competition: Young Artist

Publisher: Self Published

Recorded: n/a

Range: Db1 – Ab3

Flute World Difficulty Rating: n/a

Genre: flute and piano

Use of extended techniques (yes/no): yes

If yes, which: timbral trills, quarter tones

Program Notes: n/a

Dedication: David Lang

Length: 7'
Additional Comments from the Composers: After the competition I decided to revise my piece, Giraffes, extensively. April Clayton, the flutist who was awarded the prize for playing Giraffes, will premiere the work publicly at Weill Recital Hall at Carnegie Hall in October 2007.47 Author’s Note: This recital will occur in April of 2008.

Piece: Morceau de Concours
Composer: Matthias Ziegler (b. 1955)
Year of Composition: 2005
Competition: High School Soloist
Publisher: Self Published
Recorded: n/a
Range: C1 – E#3
Flute World Difficulty Rating: 4
Genre: solo flute
Use of extended techniques (yes/no): yes
If yes, which: quarter tones, wind noise, key slaps, keyclick, multiphonics
Program Notes: none
Dedication: none
Length: n/a

Additional Comments from the Composers: No, only that there is a revised version available.48

47 Harold Meltzer, e-mail message to author, May 13, 2006.
48 Matthias Ziegler, e-mail message to author, June 8, 2006.
Piece: *Loin d’Ici*

Composer: Bun Ching-Lam (b. 1954)

Year of Composition: 2005

Competition: Young Artist

Publisher: Self Published

Recorded: n/a

Range: n/a

Flute World Difficulty Rating: 3

Genre: flute and piano

Use of extended techniques (yes/no): n/a

If yes, which:

Program Notes: n/a

Dedication: n/a

Length: n/a

Additional Comments from the Composers: none

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Piece: *Times Graffitti: Lucky Calligraphy*

Composer: Lydia Ayers (b. unknown)

Year of Composition: 2006

Competition: High School Soloist
Publisher: n/a
Recorded: n/a
Range: n/a
Flute World Difficulty Rating: 4
Genre: flute and tape
Use of extended techniques (yes/no): n/a/
If yes, which:
Program Notes: n/a
Dedication: n/a
Length: n/a
Additional Comments from the Composers: n/a

Piece: *Waterfall*

Composer: Paul Dresher (b. 1951)
Year of Composition: 2006
Competition: Young Artist
Publisher: Self Published
Recorded: n/a
Range: n/a
Flute World Difficulty Rating: 4+
Genre: flute and piano

Use of extended techniques (yes/no): n/a

If yes, which:

Program Notes: n/a

Dedication: n/a

Length: n/a

Additional Comments from the Composers: n/a

Piece: Two Venezuelan Etudes for Solo Flute

Composer: Marco Granados (b. 1961)

Year of Composition: 2007

Competition: High School Soloist

Publisher: Sunflute

Recorded: n/a

Range: C1 – C#4

Flute World Difficulty Rating: 3

Genre: solo flute

Use of extended techniques (yes/no): yes

If yes, which: flutter tongue and improvisation

Program Notes: "These two etudes were written as a set and are programmatic in nature. They represent a light-hearted commentary on popular social idiosyncrasies about women, men and their relationships (or lack thereof). In "La Bella" the protagonist is a
beautiful girl, who besides being beautiful is also sensitive. The opening theme highlights her longing for the "Right Man" and also the sadness of not finding him. When the theme gets re-stated in ornamented fashion (as though improvised), "La Bella" imagines her ideal man, sensitive, capable of understanding her. After this momentary flight of fancy ends, the original theme returns and the etude ends with an unfinished cadence, representing the question "Will she find him?" The second etude represents "El Terco" (The Obstinate), a very self-assured, but annoying man who wants to win the love of "La Bella". "El Terco" is not what "La Bella" had in mind, but after being impressed by his improvisational skills, she decides that maybe he is not too bad after all. The fragmented statement of the merengue melody, represents the flirtation that ensues between the two and the piece winds down to the original ostinato rhythm and it is up to the listener to decide whether the couple gets together or not."

Dedication: none

Length: 5’

Additional Comments from the Composers: none

Piece: “Lied”

Composer: Toshio Hosokawa (b. 1955)

Year of Composition: 2007

Competition: Young Artist

Publisher: n/a

Recorded: n/a

Range: n/a

Flute World Difficulty Rating: 4

Genre: flute and piano

Use of extended techniques (yes/no): n/a
If yes, which:

Program Notes: n/a

Dedication: n/a

Length: 5’

Additional Comments from the Composers: n/a
CHAPTER 6

RESULTS FROM THE QUESTIONNAIRE

The Process and Purpose of the Questionnaire

The composers of the commissioned works were sent surveys in which they were asked ten questions in order to glean information about their particular piece. E-mail was used to contact the majority of the composers; several composers were contacted via US mail. Composers Kathryn Alexander, Lydia Ayers, Laura Clayton, and Alejandro Escuer were unreachable via all manner of contact.

The fates of these pieces vary greatly; many have enjoyed great success with multiple copies sold, recordings, and performances. Many others, however, still have never been published or even performed after their convention premiere. The results of this survey have helped to determine the level of prominence each of the pieces has achieved in the flute community.
RESULTS FROM THE QUESTIONNAIRE

Thirty-five responses were received out of thirty-nine composers questioned. Responses ranged from one word answers to very detailed descriptions.

Question #1: How were you approached by the NFA for this commission?

The answer to this question varied widely. Many composers did not remember specifically who had contacted them. Some of the NFA contacts were then current members of the New Music Advisory Committee, and others were then current board members.

- Seventeen respondents listed an unknown NFA representative
- Five respondents listed Patti Monson as the contact person
- Four respondents listed Patricia Spencer as the contact person
- Three respondents listed Robert Dick as the contact person
- Three respondents listed Paul Taub as the contact person
- Two respondents listed Jayn Rosenfeld as the contact person
- One respondent listed John Wion as the contact person

Question #2: What guidelines were you given for your work?

Again, the responses varied greatly. Some composers were given the option of the following genres: solo flute, flute and piano, or flute and tape. Most composers were
given the option of a solo flute work or flute and piano work between 5-10 minutes in length. Some of the composers wrote that they were asked to include extended techniques. In the beginning stages of this commissioning process there were very few guidelines. Composers were free to pick their genre, length, and use of extended techniques. As the competition evolved more restrictions were put on the pieces.

- Thirty respondents listed a challenging work between five-ten minutes in duration
- Three respondents listed that no specific directions were given
- Two respondents listed that they were specifically asked to write a solo flute work

Question #3: How much time were you given to complete the work?

Most respondents mentioned having ample time to finish their works.

- Thirty-three respondents answered that they were given ample time (6 months to one year)
- Two respondents answered that they were given over a year
Question #4: How did you decide on the genre?

Several respondents were confused by this question; a more appropriate question would have been stated, “how did you decide on the instrumentation?” It seems that the guidelines changed over the years and that the instrumentation was predetermined for some of the composers.

- Twenty respondents answered that the genre was predetermined
- Fifteen respondents answered that they preferred the genre they wrote for and were given the option of which to write for

Question #5: Has the piece been published?

Many composers do self publishing and have made the pieces available for sale through Flute World.

- Sixteen respondents answered that their pieces have been commercially published
- Twelve respondents answered that their pieces have been self published
- Seven respondents answered that their pieces have never been published

Question #6: How many copies have been sold?

See Appendix F for the total number of copies of each work sold.
Question #7: Has it been recorded?

Many composers mentioned future projects that would include recording their work.

- Twenty-Four respondents answered that their pieces have not been recorded
- Eleven respondents answered that their pieces have been recorded

Question #8: Were you on the judging panel for the competition when your piece was premiered?

Several composers mentioned that they felt serving on the judging panel would have been a great conflict of interest. Several other composers mentioned that they were consulted in the final round.

- Thirty-three respondents answered that they were not on the judging panel
- Two respondents answered that they were on the judging panel

Question #9: Were you in the audience for the competition?

Many respondents mentioned feeling honored to be in the audience. Many commented on the incredibly high level of performance. Several composers cited professional responsibilities for their reason for not attending the competition.

- Twenty respondents answered that they were in the audience
- Fifteen respondents answered that they were not in the audience
Question #10: Are there additional program notes you would like to add?

The additional program notes can be found in the annotated bibliography.

The information from this questionnaire was helpful in filling in missing information about the commissioned pieces and their composers. The additional comments provided by the composers about their works were the most useful and will benefit performers and scholars wishing to learn more about the pieces.
CHAPTER 7

HIGHLIGHTS OF THE COMMISSIONED WORKS

The success of a musical composition is difficult to define, but it is possible to come to a conclusion that a piece has reached a level of recognition in the musical community. The majority of the commissioned pieces have been published. Thirty-eight of the forty-one commissioned works are being distributed by the composer or other publishers; the three remaining pieces are unavailable. Major publishing companies such as Theodore Presser and Southern Music have accepted four of these works into their catalogs and thirteen of the forty-one works have been self published. It should not be assumed that a composer’s decision to self publish signifies of a lack of interest in the piece, many composers are taking an entrepreneurial approach and publishing their own works.

This chapter will closely examine six of the commissioned works for the competitions and highlight the attention that they have received; some have been performed at numerous conventions, been recorded, and had articles written about them.

The High School Soloist Competition has produced a large number of pieces that have enjoyed attention. The very first work, Lookout, by Robert Dick has been performed at least five times at subsequent NFA conventions and has been recorded by
the composer. *Lookout* was rated by Flute World as “5” which indicates a high difficulty level; this piece has sold over one thousand copies, more than any other commissioned work to this date. The composer included a very clear performance guide with the work and also created a performance manual that was published in *Flute Talk* magazine.49

In 1990, then Florida State flute professor, Charles DeLaney composed “…and the strange unknown flowers”, a piece that has been performed after its premiere during at least three NFA conventions. Most recently, this piece was heard at the 2007 convention in Albuquerque, New Mexico during a tribute to the life and teaching of Mr. DeLaney. This unaccompanied work is listed as a grade of 3+ in the Flute World catalog; it has sold over one hundred copies. A very accessible piece for players of many ranges of abilities, this work benefits greatly from having been written by a flutist.

Michael Colquhoun’s unaccompanied work *Charanga* is an homage to a form of Cuban dance music. Featuring a thriving rhythmic pattern interrupted by other melodic and rhythmic ideas, this work includes singing while playing, harmonics, multiphonics, and other unique approaches to playing. The piece has been heard at more than six NFA conventions since its premiere and has been recorded by the composer. This work received a “4” rating in the Flute World Catalog because it employs many extended techniques and requires musical maturity from the performer; it has sold almost two

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hundred copies. Leonard Garrison, flute professor at University of Idaho, wrote an article about “Charanga” in *Flute Talk*.\(^{50}\)

The Young Artist Competition has also produced a large number of pieces that have enjoyed notice. *East Wind* by Shulamit Ran has been recorded by Laurel Ann Maurer, Mary Stolper, Noam Buchman, and Patricia Spencer. The unaccompanied work does include extended techniques and a significant amount of playing in the extreme high range. *East Wind* has sold over three hundred copies, and has been played at least five times at conventions since its 1988 premiere. A practice and performance guide for this piece appeared in *Flute Talk* in 2003.\(^{51}\) In this article, Mary Stolper provides helpful hints and insight provided to her by the composer. Ms. Ran has again composed a commissioned piece for the NFA; *Voices*, for flute and orchestra which was premiered by Patricia Spencer at the 2000 NFA convention. Patricia Spencer performed *East Wind* in Carnegie Hall in April of 1992; the performance was given a review by the New York Times.\(^{52}\)

Dan Welcher’s composition for flute and piano, *Florestan’s Falcon*, was premiered at the 2002 convention. Mr. Welcher is currently on the faculty of the University of Texas at Austin. A performance guide, written by flute professor John

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Barcellona of California State University at Long Beach, was published in Flute Talk in 2003. This piece has been published by Theodore Presser, although Florestan’s Falcon has not yet been recorded, flutist Francis Fuge has recorded his Concerto for Flute and Orchestra.

Traverso for flute and piano was composed in 1987 by Chester Biscardi. In that same year flutist Tara Helen O’Connor recorded the work with Edmund Niemann at the piano. Goran Marcusson, Young Artist Competition winner of 1987 also recorded Traverso. An article was written by the composer in the 1990 issue of NOTES, this entry includes performance tips and a background guide.

The commissioned works that were written for the Young Artist and High School Soloist Competitions have had varied outcomes. Sixteen of the works have been recorded; giving them greater visibility. The number of copies of scores sold varies greatly. According to Flute World in August of 2007, the commissioned works stocked there have sold in the range of zero to one thousand copies. See Appendix F.

Some of the commissioned works, have become visible in the flute community by having been played at conventions, recorded, and been the subject of articles. Other pieces have never been heard after their premiere. With the inclusion of these works at the NFA library, flutists will have the opportunity to peruse the scores and therefore this trend may reverse, these pieces may gain visibility.

CHAPTER 8

FUTURE PLANS FOR THE PROJECT AND CONCLUSION

This project has already spurred interest within the National Flute Association. A change was made, as of 2006, in the composer contracts. When it was discovered by this author in 2006 that all commissioned pieces were not in the NFA library, the chair of the New Music Advisory Committee and the Executive Director and Board decided to revise the composer contracts. Beginning in 2007, by contract, the composers are now required to supply the NFA with a copy of their completed work to be included in the NFA library in Tucson, Arizona. This project has also prompted the NFA to purchase many of the missing pieces for the library. As of November of 2007, thirty-one of the forty-one commissioned works are housed in the library. NFA members from all over the world will be able to access the scores to these works.

An annotated bibliography is included in this document in Chapter 5. Future plans include expanding the bibliography with hopes of publishing it in Flutist Quarterly, on the website, or in a pamphlet produced by the NFA. An additional plan is to aid the NFA in better archiving the winners of the Best Performance of the Commissioned Works. It is the author’s plan to create a performers guide for each of these works and create an online database of these guides. Additionally, the author wishes to submit

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proposals to perform and speak about these pieces at national conferences.

The National Flute Association has stimulated and encouraged the creation of new solo and chamber works written for the flute. This has been accomplished by providing a venue for performances of new works and by commissioning composers to write works for competitions, flute choirs, a concerto, and other chamber works. Each convention begins with a massed flute choir; this event has encouraged composers and arrangers to write specifically for this ensemble. The program chair for the annual convention can select performers who, as individuals, have paid for commissions to be premiered at the annual convention. Composers now recognize the annual convention as an opportunity for their works to be played by some of the finest musicians in the world and to be heard by a large audience.

The following growth areas would help the organization to better preserve its legacy of commissions: 1) better record keeping of composers’ information, 2) better record keeping of the winners’ information, 3) better follow up contact with the winners. This pertinent information should be available on the NFA’s website so that members can access it. The NFA has made an effort to preserve its legacy by asking that the manuscripts of the commissioned works be sent to the NFA archive in the Library of Congress.\textsuperscript{56} As of the printing of this document, only four works are included in the archive: \textit{Charanga} by Michael Colquhoun, \textit{Close Encounters} by Arthur Krieger, \textit{Charanga} by Michael Colquhoun, \textit{Close Encounters} by Arthur Krieger,

\textsuperscript{56} Action Point: NFA Board Meeting (1998-2).
*Fantasia Appasionata* by John Heiss, and *Traverso* by Chester Biscardi. Additional research on this project could include: the piccolo committee and the resulting commissions and the non-competition commissions of the NFA.

The National Flute Association is responsible for over forty works added to the solo flute repertoire alone. Its great history of advocating new works is admirable and has provided a legacy of dedication to new composition.
APPENDIX A:

GENERIC NATIONAL FLUTE ASSOCIATION COMMISSION CONTRACT

This constitutes an agreement between The National Flute Association, Inc. (“Commissioner”) and ________________ (“Composer”).

1. Commissioner commissions Composer and Composer agrees to write an original work for flute and _________ (the “Work”), duration approximately ________ minutes.

2. Composer agrees to deliver to Commissioner the score not later than ___________, and the parts not later than _____________. Commissioner will retain (1) complete set of performance materials. The manuscript and original work sketches of the Work, together with all rights not specifically granted to Commissioner, shall at all times be and remain the personal property of the Composer.

3. As consideration for the Work and the rights hereinafter granted, Commissioner agrees to pay to Composer the sum of $_______ in installments as follows:

   a. __________ upon execution of this agreement,

   b. __________ upon delivery of the score

   c. __________ upon delivery of the parts

   Delivery of the score and parts shall be made to the National Flute Association central office, 26951 Ruether Ave., Suite H, Santa Clarita, CA 91351.

4. No additional fees will be paid; the above-stated fee is to include copying, mailing, extracting or duplicating of parts, etc.

4. In consideration of the commission fee, Commissioner shall have the exclusive right to the first performance of the Work, the World Premiere scheduled for August 20___ at the National Flute Association Convention, with performers to be determined by the Program Chair of The National Flute Association Convention. The Commissioner waives the right to exclusive performance after the Premiere.

5. Composer and Publisher (if applicable) waive rental fees for the World Premiere.
6. Composer and Publisher agree that copies of the score delivered to Commissioner and all published editions of the music shall include, on the title page or the first page of the music, an inscription to Commissioner as follows: Commissioned by The National Flute Association, Inc.

7. Commissioner and Composer agree that no recording of the Work will be made at the National Flute Association Convention.

8. Subject to Composer’s availability, Composer shall attend and participate in the National Flute Association Convention. Commissioner agrees to pay to Composer the Commissioner’s standard travel allowance of between $200 and $400, depending on the number of miles traveled from Composer’s home city, and to provide two complimentary convention tickets for the day of the Premiere.

9. Copyright ownership of the Work shall be retained by the Composer.

10. It is agreed that if for any cause beyond control of Composer, such as but not limited to illness or accident, he is unable to fulfill the terms of this agreement, his sole liability to Commissioner shall be the refund of fees paid to him, if any, upon demand.

11. This agreement sets forth the entire understanding of the parties hereto with respect to the subject matter thereof and may not be altered, amended or assigned without an express written instrument to such effect.

ACCEPTED AND AGREED TO:

COMMISSIONER

_____________________________
Officer, The National Flute Assn., Inc.

_____________________________
Name

Officer, The National Flute Assn., Inc.

_____________________________
Address

Date_________________________

SS#

Date:_______________________

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APPENDIX B:

COMPOSER QUESTIONNAIRE

1. How were you approached by the NFA for this commission?
2. What guidelines were you given for your work?
3. How much time were you given to complete the piece?
4. How did you decide on the genre?
5. Has the piece been published?
6. How many copies have been sold?
7. Has it been recorded?
8. Were you on the judging panel for the competition when your piece was premiered?
9. Were you in the audience when your piece was premiered?
10. Are there any additional program notes or performance tips you would like flutists to know?
APPENDIX C:

FIRST PLACE WINNERS

Young Artist:

2007: Hye Sung Choe – Currently a doctoral student at the Eastman School of Music and studies with Bonita Boyd.

2006: Leah Arsenault – Currently a student the Cincinnati Conservatory of Music and studies with Brad Garner.

2005: Julietta Curenton - Substitute Flutist for Virginia Symphony and Richmond Symphony. She studied at Juilliard and the Royal Northern College of Music.

2004: Virginia Broffitt - Currently a doctoral student at the University of Cincinnati College-Conservatory of Music and has studied with Brad Garner and Tadeo Coelho.

2003: Jennifer Regan and Yong Ma – Currently Principal Flute of the Fort Wayne Philharmonic. Attended Eastman and Northern Arizona University and studied with Bonita Boyd and Phillip Swanson. Studied with Carol Wincenc.

Yong Ma currently Second Flute of the Louisville Orchestra

2002: Erinn Elyse Frechette-Foster – Currently Third Flute/Piccolo of the Charlotte Symphony Orchestra. Attended Northwestern University and studied with
Walfrid Kujala. The only person to win both Piccolo Artist and Young Artist for NFA.

2001: Monica Daniel and Jennifer Nitchman – Monica Daniel - currently Principal Flute of the Modesto Symphony Orchestra. Attended the Cleveland Institute of Music and studied with Joshua Smith


1999: Wendy Cohen – Currently Principal Flute of the South Carolina Philharmonic and Augusta Symphony Orchestra. Currently Adjunct Professor at University of South Carolina (since 2007). Attended University of South Carolina.

1998: Christina Jennings – Current Flute Professor at University of Colorado at Boulder. Attended Juilliard and studied with Carol Wincenc, Jeanne Baxtresser, and Leone Buyse.

1997: Susanna Self – Currently Principal Flute of the Peninsula Music Festival. Former Principal Flute of the Charlotte Symphony. Attended Eastman and Northwestern


1995: Gaspar Hoyos – Currently Principal Flute of Orchestre Symphonique et Lyrique de Nancy. Attended the University of North Texas and studied with Mary Karen Clardy.


1993: Marianne Gedigian – Current Flute Professor at University of Texas at Austin. Attended Boston University and studied with Doriot Dwyer, Leone Buyse, Clement Barone, and Donna Olkowski.


1991: Catherine Ransom – Current Flute Professor at California State University at Fullerton. Currently Second Flute of the Los Angeles Philharmonic (since 1996). Attended the University of Madison at Wisconsin and Juilliard. She studied with Carol Wincenc.


1987: Göran Marcusson – Currently Principal Flute of the Gotesborgs Musiken Chamber Ensemble


1983: Richard Davis – Current Flute Professor at the Royal Northern College of Music (since 1989).


1981: Clare Southworth – Current Flute Professor at the Royal Academy of Music.

1980: Linda Chesis – Currently Principal Flute of the BBC Philharmonic. Current Flute Professor at the Manhattan School of Music (since 1986). Attended the Paris Conservatory and studied with Jean-Pierre Rampal.

1979: Susan Marie Klick – Current Flute Professor at Messiah College. Attended Northwestern and The Catholic University of America.

1978: Gary Schocker – Composer, over one hundred compositions have been published. Holds yearly summer masterclasses.

1977: Jan Justis Crifonti – Currently Principal Flute of the Fort Worth Symphony (since 1980). Studied at the University of Texas at Austin.

1976: Maralyn (Denakis) Prestia – Attended Duquesne University and studied with Bernard Goldberg, Marcel Moyse, Jean-Pierre Rampal and William Bennett.
High School Soloist Winners:

2007: Stephanie Kwak – Currently a student at the Seoul International School.

2006: Abigail Coffer – Studied with Norma Rogers and Diane Davich-Craig.

2005: Paul Gardner - Currently a Masters Candidate at Indiana University and studies with Thomas Robertello.

2004: Megan Emigh – Currently a student at Juilliard.


2002: David Ross – Graduate of the Cleveland Institute of Music and studied with Joshua Smith.

2001: Yoo-bin Son – Graduate of the Curtis Institute. Attended Juilliard Pre-College and studied with Brad Garner.


1999: Mercedes Smith – Currently Principal Flute of the Houston Grand Opera.


1997: Kim Soon Yun – Former student at Juilliard Pre-College.
1996: Yoo Mee Jung and Dorothy Wu – Yoo Mee Jung – Attended Pre-College at Juilliard and studied with Brad Garner. Dorothy Wu – Currently Flute Professor at Crestwood Music School. Has served as Principal Flutist of the Pacific Music Festival. She studied with Bonnie Kim.


1994: Hannah Hintze – Graduate of Boston University.


1991: Myung Joo Ahn – Currently represented by the Korea Music Foundation.

1990: Avichai Ornoy – Former Assistant Principal Flutist of the Israel Philharmonic Orchestra

1989: Maria K. Harding – Currently Principal Flute of the Omaha Symphony Orchestra.

1988: Daniella Rangel - n/a

1987: Jennifer Mary Hambrick - Currently writing arts reviews for the Columbus Dispatch.
APPENDIX D:

ADDITIONAL WORKS COMMISSIONED BY THE NATIONAL FLUTE ASSOCIATION

The information in this section was collected from the program books provided at the annual convention. While every effort has been made to create an accurate list of commissions and premieres, it must be noted that there may be omissions and errors in the program books that have been consulted.

2007 – *Gravities Ghost* for solo piccolo (premiered by Mary Kay Fink) – Robert Dick
   “Perfilos Sospechosos” for flute, cello, and percussion (premiered by Luis Julio Toro) – Ricardo Lorenz


2001 – *Song Book* for flute and wind ensemble (premiered by Stephanie Jutt) – David Maslanka

2000 – *Voices* for flute and orchestra (premiered by Patricia Spencer) – Shulamit Ran

1999 – None listed in the program book.

1998 - *Concerto Brevis* for flute and orchestra (premiered by Laurel Ann Maurer) – Meyer Kupferman
Big Two-Hearted River for alto flute and orchestra (premiered by Eric Hoover) – James DeMars

1997 – Flute for Thought, A Celebration of Flute Music for 6 flutes and piano (performers not listed in program book) – Kenneth Laufer

1996 – None listed in the program book.

1995 – None listed in the program book.

1994 – None listed in the program book.

1993 – Sonata, Op. 61 for solo piccolo (performed by Piccolo Artist semifinalists) – John LaMontaine

1992 – None listed in the program book.

1991 – None listed in the program book.

1990 – Rima for piccolo and piano – Marylin Bliss (Commissioned by the Piccolo Committee)

Piccolo Play for piccolo and piano – Thea Musgrave (Commissioned by the Piccolo Committee)

1989 – None listed in the program book.

1988 – Quartetto for flute, violin, viola, and cello (premiered by Rachel Rudich) - Mario Davidovksy (Premiere of first NFA commissioned Chamber Music Work)

APPENDIX E:

ADDITIONAL PREMIERED WORKS AT THE NATIONAL FLUTE ASSOCIATION CONVENTIONS

The National Flute Association Conventions have become a venue for new music to be premiered. The following is a list of works that were presented for the first time at the NFA conventions.

2007 – *Bossa Chica* for flute choir – Glenn Bowen (World Premiere)

*Flute Fiesta* for flute choir – Phyllis Avidan Louke (World Premiere)

*The Ancient Language of Breath* for native American flutes and flute – Robert Mirabel (World Premiere)

*Lyric Fantasy* for flute and piano – Stephen Dankner (World Premiere)

*Twins* for two flutes – Peter Kopac (World Premiere)

*Gravities Ghost* for solo piccolo – Robert Dick (World Premiere)

*Plains and Petticoats: A Prairie Passage* for flute choir – Nancy W. Wood (World Premiere)

*A Pop of the Cork* for 12 flutes – Stephen Michael Gryc (World Premiere)

*Winds of Dawn* for flute choir – Robert Kyr (World Premiere)
Parabasis for flute and piano – Jeremy Gill (World Premiere)

Elements for flute and piano – Mason Bates (NFA Premiere)

Prelude #2 for flute and piano – Dianne Goolkasian Rahbee (NFA Premiere)

Oblivion for flute and piano – Astor Piazzolla, arr. Mimi Stillman (NFA Premiere)

Perfiles Sospechosos (Suspicious Profiles) – Ricardo Lorenz (World Premiere)

2006 – Sonatina for piccolo and piano – Jindrich Feld (World Premiere)

Echoes of Memory for two flutes – Robert Kyr (World Premiere)

Il Domenico, La venticinqueutesima, L’Amara, Lo “Z” Notes, Il Prestone, Felix Est for two baroque flutes – John Thow (World Premiere)

About Birds and Humans for two baroque flutes – Sergio Roberto de Oliveria (World Premiere)

Air for flute and piano – Aaron Jay Kernis, trans. Kernis (NFA Premiere)

Piobaireachd “Wai Taheke” for solo flute – John Purser (US Premiere)

To Greet the Sun for solo flute – Katherine Hoover (World Premiere)

Babylonis Gabble for flute and electronics – Robert Dick (World Premiere)

2005 – Peregrinations for two flutes – Gary Schocker (World Premiere)

Arioso for flute and piano – Gary Schocker (World Premiere)

Monologue II for solo flute – Fuk-Wing Yim (World Premiere)

Twin Trio for flute, clarinet, and piano – Derek Bermel (World Premiere)
Concerto for flute and orchestra – David Chesky (World Premiere)

Innes Glas Mor for flute choir – Lisa LeMay (World Premiere)

Victoria’s Secret Commission for flute choir – Benjamin Boone (World Premiere)

French Toast for two flutes and piano – Gary Schocker (World Premiere)

Ambidextranata for solo flute – Gary Schocker (World Premiere)

Reflections of Bonnie Doon – Darlene Dugan (World Premiere)

Obstinato & Scareso – Mike Mower (World Premiere)

Sonatine for Flute and Piano – Lawrence Ink (West Coast Premiere)

Timeline – Sheridon Stokes (World Premiere)

2004 – Nashville Salute for flute choir – Bill Holcombe (World Premiere)

Grand Ole Opus for flute choir – Thomas C. Duffy (World Premiere)

Rondo for flute choir – Jean-Jospeh Mouret, arr. Sondra Tucker (World Premiere)

Canzone di Petra for flute and harp – Owen Underhill (World Premiere)

A Blessing for flute and piano – Carl Witt (World Premiere)

O Magnum Mysterium for flute choir – Tomas Luis de Victoria, arr. Nathan Muehl (World Premiere)

Pasquinade (Caprice), op. 59 for flute choir – Louis M. Gottschalk, arr. Anthony McDonald (World Premiere)

Guirlande de Flutes for flute choir – Thoma Simaku (NFA Premiere)

Caterpillar for flute choir – David L. Wells (NFA Premiere)
Legend of the Sleeping Bear for flute choir – Catherine McMichael (World Premiere)

Jubilant Synergy for flute choir – Melvin Lauf, Jr. (World Premiere)

2 Eighty-Three for flute choir – Mark Snyder (World Premiere)

Quartet for flute quartet – Mike Mower (World Premiere)

Trio No. 2, op. 87 for flute, cello, and piano – Lowell Liebermann (World Premiere)

Of Wizards and Witches for flute choir – Phyllis Avidan Louke (World Premiere)

Lakota Winds for flute quartet – Sondra Tucker (World Premiere)

Delta Flutes for three flutes and piano – James Richens (World Premiere)

2003 – Fire and Ice for flute choir – Deborah Anderson (World Premiere)

The Moon Dances for flute and piano – Cecilia McDowall (World Premiere)

Eolica for flute quartet – Eduardo Angulo (World Premiere)

Concerto for two flutes (violin) No. 2, Op. 44 for two flutes – Max Bruch, arr. By Goran Marcusson (World Premiere)

Concerto for flute and orchestra – R. Murray Shaffer (World Premiere)

Sonata No. 3 for flute and piano – Mike Mower (World Premiere)

Guasa Macabra for flute and clarinet – Paul Desenne (World Premiere)

2002 – Souvenirs for piccolo and piano – Robert Beaser (World Premiere)

Antics for two flutes – Katherine Hoover (World Premiere)
Treble Dances for flute choir – Till Meyn (World Premiere)

Belo Horizonte for flute choir – David Morgan (World Premiere)

Flute Forest for solo flute – Gary Schocker (World Premiere)

Steel for flute and marimba – James Chaudoir (World Premiere)

Scenes from the Holy Land for flute and percussion – Howard Buss (World Premiere)

Flute Quintet No.1 for flute quintet – Hamilton Hayes (World Premiere)

Becky’s Delight for flute choir – Charles Covington (World Premiere)

Lost in the Wind for flute choir – Nzinga Howard (World Premiere)

Music for Flutes for flute choir – Thomas Korth (World Premiere)

American Suite for piccolo and piano – Frank Hannaway (World Premiere)

Commissioned Work for flute and piano – Carlos Sanchez-Gutierrez (World Premiere)

2001 – Momis Komet for flute and piano – Grace Wiley Smith (World Premiere)

Aces Wild for flute and percussion – Frank Lynn Payne (World Premiere)

– Beverly McLarry (World Premiere)

Icarus for flute and piano – Richard Prior (World Premiere)

Mariposas (Butterflies) for flute choir – Katherine Hoover (World Premiere)

A Texas Medley (Gone Baroque) – Newel Kay Brown (World Premiere)

Uakti for bass flute and contrabass flute – Matthias Ziegler (World Premiere)
Birds Imitating Flutists for flute and piano – Charles Fitts (World Premiere)

Song Book for flute and wind ensemble – David Maslanka (World Premiere)

Variations on a Chinese Folk Melody for flute choir – Jerry Neil Smith (World Premiere)

Concerto, op. 72 for flute and orchestra – Salvador Brotons (U.S. Premiere)

The Flute Player for narrator and flute – John Burge (U.S. Premiere)

Weekend in Dallas for flute, violin, and piano – Bruce Wethey (World Premiere)

2000 – La Primavera for flute choir – Christopher Caliendo (World Premiere)

La Milonga for flute choir – Christopher Caliendo (NFA Premiere)

Sonata for flute and piano – Matthew Halper (World Premiere)

The High and the Mighty for piccolo and piano – Michael Daughtery (World Premiere)

Children of the World for flute quartet – Catherine McMichael (World Premiere)

Sonatine de Giverny for piccolo and piano – Daniel Dorff (World Premiere)

Voices for flute and orchestra – Shulamit Ran (World Premiere)

Rhapsody and Allegro for piccolo and harp – Robert J. Frank (World Premiere)

Renascence for flute choir – Gordon Duckel (World Premiere)

1999 – Sonata No.2 for solo flute - Frank Hannaway (World Premiere)

Night Flight for piccolo, clarinet, piano - Howard Buss (World Premiere)

Concerto for piccolo and orchestra - Martin Amlin (World Premiere)
Concerto for flute/bassflute, strings and percussion - Robert Dick (Southeastern Premiere)

Winds of Change flute and piano - Carl Witt (World Premiere)

Hymntunes IV Imenetuki: Gospel Chant from the Cook Islands for solo bass flute
- Robert Freuwhald (World Premiere)

1998 – The Great Eddy for flute choir– Russ Lombardi (World Premiere)

Moose Next Five Miles for flute choir– Beth Wieman (World Premiere)

Four Seasons in Maine for flute choir – Harrison Roper (World Premiere)

Sinfonia for Seven Flutes – William Matthews (World Premiere)

Dovely Duo for flute and clarinet – Meyer Kupferman (World Premiere)

Divertimento for flute and guitar – Jindrich Feld (World Premiere)

American Sonatina – Jindrich Feld (NFA Premiere)

Sonata for Flute and String Orchestra arranged from Sonata for Flute and Piano – Jindrich Feld (World Premiere)

Eight Pieces for Solo Flute(s) – Lowell Liebermann (World Premiere)

Phoenix for two flutes – Robert Maggio (World Premiere)

...some measures for living for flute and piano – Roger Zahab (World Premiere)

Canticle, for Victims of AIDS for flute choir – Randall Snyder (World Premiere)

Souvenir for flute and piano – Martin Kennedy (World Premiere)

Untitled Finale for flute choir – Robert Dick (World Premiere)
Bird Songs for piccolo and bass – Henry Wolking (World Premiere)

Shut Up, Mockingbird – for flute choir – Robert McBride (NFA Premiere)

Kyrie – for flute choir – Katherine Hoover (World Premiere)

Concerto Brevis for flute and orchestra – Meyer Kupferman (World Premiere)

From the Hudson Valley for flute and orchestra – Leo Kraft (World Premiere)

Concerto for flute and orchestra – Stephen Dodgson (World Premiere)

Big Two-Hearted River for alto flute and orchestra – James DeMars (World Premiere)

Concertino for flute and piano – Jindrich Feld (World Premiere)

Conjuring the Spirits for flute choir – Jeremy Beck (World Premiere)

Untitled for piccolo and piano – Robert Beaser (World Premiere)

Masks for flute and piano – Katherine Hoover (World Premiere)

B4B for flute and piano – Matthew Belzer (World Premiere)

1997 – Standchen for flute choir - Theobald Boehm, arr. Deborah Ash (World Premiere)

Song Without Words for flute choir – Felix Mendelssohn, arr. Robert Webb (World Premiere)

Anniversary Medley for flute choir – Bill Holcombe (World Premiere)

Chicago for flute choir – Fred Fisher/Bill Holcombe (World Premiere)

Lux Aeterna for flute and viola – William Ferris (World Premiere)

Vocalise and Waltz for flute and piano – Paul Basler (World Premiere)
A Suite For Flutes for flute quartet – Howard Whitaker (World Premiere)

Niggun for piccolo and piano – Michael Issacson (World Premiere)

Sonata for piccolo and piano – Martin Amlin (World Premiere)

in shadow, light – for piccolo, violin, viola, and cello – Ken Benshoof (World Premiere)

Bluejays for flute and piano – Cynthia van Maanen (World Premiere)

Sonate for flute and piano – Jean Francaix (World Premiere)

Eurhythmionics for piccolo and piano – Steve Kujala (World Premiere)

Flute for Thought, A Celebration of Flute Music for 6 flutes and piano – Kenneth Laufer (World Premiere)

ZHOOK, A Story in Words and Music for flute and piano – Craig Goodman (World Premiere)

Sunflowers – Sonata for flute and piano – Simon Sargon (World Premiere)

Synapses for flute choir – Thomas Duffy (World Premiere)

Jazz Sonata for flute and piano – Mike Mower (World Premiere)

Ancient Evenings and Distance Music for flute and chamber ensemble – Jennifer Higdon (World Premiere)

Title TBA for solo flute – Ryan Francesconi (World Premiere)

Night in Greenwich for solo flute – Mike Mower (World Premiere)

1996 – Tantamounts for flute quartet and string quartet – Eric Stokes (World Premiere)
Concerto for flute and band – Larry Alan Smith (World Premiere)

Satan, Oscillate My Metallic Sonatas for bass flute – Robert Dick (U.S. Premiere)

Three for Eight for flute choir – Katherine Hoover (World Premiere)

Alabama Panorama for flute choir – Elizabeth Brown (World Premiere)

Chrome for flute and piano – Michael Torke (U.S. Premiere)

The Ghost Kingdom for flute ensemble – Jim Pugh (World Premiere)

Sonata for flute choir – Andrew Downes (World Premiere)

Clarion Days for flute and piano – Donald J. Chamberlain (World Premiere)

1995 – Pervertimento for solo flute and eight winds – Scott Robbins (World Premiere)

1994 – Concerto for flute and orchestra – William Mathias (US Premiere)


Angels of Progress for flute, oboe, and piano – Scott Miller (World Premiere)

Song for flute and piano – William Pursell (World Premiere)

And then I knew ‘twas Wind for flute, viola, and harp – Toru Takemitsu (World Premiere)

Rapid Fire for solo flute – Jennifer Higdon (World Premiere)

Duo for shakuhachi and dizi – Jessica Krash (World Premiere)

Peasant’s Song for solo flute – E. Pellegrini (World Premiere)

Mirrors for wind quintet – Dana Wilson (World Premiere)

1992 – Flautas for four flutes and percussion - David Roitstein (World Premiere)
The Great Amen for flute and piano - William Albright (World Premiere)

Susani's Echo for solo alto flute - Karlheinz Stockhausen (World Premiere)

Bassey Blues for contrabass flute, piano, bass, and drums - James Christensen (World Premiere)

Roundabout Rag for flutes with rhythm section - Kathleen Mayne (World Premiere)

In a State for flute and piano - Zelman Bokser (World Premiere)

Danza de las Bailarinas de Degas for flute and harp - Mario Lavista (World Premiere)

Concerto for piccolo and orchestra - Bruce Broughton (World Premiere)

1991 – Blossom for flute and koto - Lori Laitman (World Premiere)

A Celebration of Flutes for flute choir - Genevieve Davidson Fritter (World Premiere)

Gnossienne No. 3 for flute and harp - Erik Satie, arr. Arnold Freed (World Premiere of the arrangement)

Veni Creator Spiritus for flute and organ - Dean Roush (World Premiere)

Fantasie Brillante in Grand Romantic Style on a Theme of Bortkiewicz for flute and piano - Dennis Hugh Avey (World Premiere)

Drawing Down the Moon for piccolo and percussion - Donald Erb (World Premiere)

Celebration for flute choir - William D. Davis (World Premiere)

American Flute Salute for flute choir - Arr. by Bill Holcombe (World Premiere)
1990 – *Quartet* for flute quartet - Ezra Laderman (World Premiere)

*Concerto for Flutes and Orchestra, Op. 69* for piccolo, flute, alto flute, bass flute, and orchestra - Einojuhani Rautavaara (USA Premiere)

1989 – *Fantasy and Fugue for Alto Flute* for solo alto flute - Budd Udell (World Premiere)

*Variations on an English Folk Song* for solo alto flute - Charles DeLaney (World Premiere)

*Concerto* for alto flute and strings - David Ott (World Premiere)

*Rima* for piccolo and piano - Marilyn Bliss – (World Premiere)

*Piccolo Play; In homage to Couperin* for piccolo and piano - Thea Musgrave (World Premiere)

1988 – *Quartetto* for flute, violin, viola, and cello - Mario Davidovsky (World Premiere)

*Arabesque in Memoriam* for solo flute - Phillip Glass (World Premiere)

1987 – None listed in the program book.

1986 – None listed in the program book.

1985 – None listed in the program book.

1984 – *Concerto for Wind Quintet* for wind quintet- Richard Rodney Bennett (World Premiere)

*Explosante Fixe* for solo flute - Pierre Boulez (World Premiere)

*Concerto* for piccolo and string orchestra - Larry Singer (World Premiere)
1983 – *Between Two Worlds - Five Images for* flute and piano - George Rochberg

(World Premiere)

*Sonorities* for flute choir - Steven D. Bowen (World Premiere of newly published edition)

*New Work* for flute choir and flute soloist - Harvey Sollberger (World Premiere)

*Four Brothers* for flute choir - Jimmy Giuffre, arr. David Melle (World Premiere)

1982 – None listed in the program book.

1981 – *Music For Flutes* for flute choir - Alan Ridout (US Premiere)

1980 – *Marlborian Concerto No. 3 - Concerto Grosso* for 4 flutes soli and strings or piano - Louis Moyse (World Premiere)

*Dialoge* for flute choir - Caesar Giovannini (World Premiere)

*Come Into My Garden, Beloved Let Us Go Forth* - John LaMontaine, didn't say it was a world premiere but it said composed especially for Doriot Anthony Dwyer to be performed at this convention.

1979 – *Take Your Picc* for flute, piccolo, alto flute, and piano - Stephen Kujala (World Premiere)


1977 – *Serenade - Une Affaire de Famille* for Piccolo, 4 Flutes in C, Alto Flute, Bass Flute, and piano - Louis Moyse (World Premiere)

1975 – None listed in the program book.

1974 – *Pavane, for Flute Choir, Guitar and Bass* - Faure, Arr. James Christensen (World Premiere)

1973 - None listed in the program book.
APPENDIX F:

NUMBER OF COPIES OF COMMISSIONED WORKS SOLD

2007 – Toshio Hosokowa – Lied (n/a)
2007 – Marco Granados – Two Venezuelan Etudes (140)
2006 – Paul Dresher – Waterfall (10)
2006 – Lydia Ayers - Times Graffitti: Lucky Calligraphy (50)
2005 – Bun Ching Lam – Loin D’ici (29)
2005 – Matthias Ziegler – Morceau de Concours (20)
2004 – Harold Meltzer – Giraffes for flute and piano (n/a)
2004 – Maggi Payne – Reflections (315)
2003 – Robert Dick – everyone@universe.existence (30)
2003 - Janice Misurell –Mitchell – Sometimes the City is Silent (55)
2002 – Dan Welcher – Florestan’s Falcon for flute and piano (7)
2002 – Geoffery Kidde – Night Flight (5)
2001 – Oliver Schneller – Soleil for flute and piano (7)
2001 – Robert Cronin – Off the Wall for flute and piano (56)
2000 – Sebastian Currier – Variations on “Time and Time Again” (4)
2000 – Elizabeth Brown – Trillium (567)
1999 – Rand Steiger – bb for solo flute (n/a)
1999 – Gary Schocker – Short Stories (60)
1998 – Dean Drummond – Precious Metals for flute alone (10)
1998 – Alejandro Escuer – Jade Nocturno for solo amplified flute (n/a)
1997 – Arthur V. Krieger – Close Encounters for flute and electronic tape (n/a)
1997 – Cynthia Folio – Arca Sacra (59)
1996 – Steve Gryc – Shadowdance for flute and piano (10)
1996 – John Fonville – Venus Noodles (60)
1995 – Donald Grantham – Solitaire for flute alone (4)
1995 – Jennifer Higdon – Song (35)
1994 – Laura Clayton – Standing in a Field of Stars (n/a)
1994 – John Heiss – Fantasia Appassionata, Episode IV (8)
1993 – Paul Koonce – On the Bias (n/a)
1993 – Michael Colquhoun – Charanga (174)
1992 – Lenny Pickett – Blue Rondo (n/a)
1992 – Anne LeBerge – Revamper for solo flute (n/a)
1991 – Kathryn Alexander – As once the Winged Energy of Delight for solo flute (n/a)
1991 – Janice Misurell-Mitchell – Uncommon Time for solo flute (0)
1990 – Robert Morris – Traces for flute and piano (n/a)
1990 - Charles Delaney – “…and the strange unknown flowers” (112)
1989 – Harry T. Bulow – *Inventions* for flute and piano (0)

1989 – Robert Dick – *Lookout* for solo flute (1,000)

1988 – Shulamit Ran – *East Wind* for solo flute (319)

1987 – Chester Biscardi – *Traverso* for flute and piano (7)

1986 – John Anthony Lennon – *Echolalia* for solo flute (175)
APPENDIX G:

WINNERS OF THE BEST PERFORMANCE OF THE COMMISSIONED WORK

Young Artist:

2007 – Rachel Ciraldo (*LIED*)
2006 – Sarah Brady (*Waterfall*)
2005 – Mercedes Smith (*Loin d’ici*)
2004 – April Clayton (*Giraffes*)
2003 – April Clayton (*everyone@universe.existence*)
2002 – Vanessa Holroyd (*Florestan’s Falcon*)
2001 – Monica Daniel (*Soleil*)
2000 – unknown
1999 – unknown
1998 – no award given
1997 – Susanna Self Huppert (*Close Encounters*)
1996 – Deanna Hahn (*Shadowdance*)
1995 – unknown
1994 – unknown
1993 – no award given
1992 – unknown
1991 – unknown
1990 – no award given
1989 – unknown
1988 – Gigi Mitchell Velasco (*East Wind*)
1987 – unknown
1986 – no award given
1985 – no award given

High School Soloist:

2007 – Stephanie Kwak (*Two Venezuelan Etudes*)
2006 – Abigail Coffer (*Time’s Graffiti: Lucky Calligraphy*)
2005 – Young Ji Ahn (*Morceau de Concours*)
2004 – Megan Emigh (*Reflections*)
2003 – Brandon Simmons (*Sometimes the City is Silent*)
2002 – Emily Thomas (*Night Flight*)
2001 – Laura Rakel (*Off the Wall*)
2000 – Daniel Stein (*Trillium*)
1999 – 1989 - unknown
APPENDIX H:

PROGRAM CHAIRS FOR THE NATIONAL FLUTE ASSOCIATION
CONVENTIONS

2007 - Nancy Andrew (Albuquerque)
2006 - Thomas Robertello (Pittsburgh)
2005 - Kyle Dzapo (San Diego)
2004 - Stephanie Jutt (Nashville)
2003 - Alexa Still (Las Vegas)
2002 - John Bailey (Washington, D.C.)
2001 - Hal Ott (Dallas)
2000 - George Pope (Columbus)
1999 - Amy Porter (Atlanta)
1998 - Trygve Peterson (Phoenix)
1997 - Patti Adams (Chicago)
1996 - Eric Hoover (New York)
1995 - Angeleita Floyd (Orlando)
1994 - Gwen C. Powell (Kansas City)
1993 - Jill Felber (Boston)
1992 - Katherine Borst Jones (Los Angeles)
1991 - Penelope Fischer (Washington, D.C.)
1990 - Brooks de Wetter-Smith (Minneapolis)
1989 - Gerald V. Carey (New Orleans)
1988 - Gretel Y. Shanley (San Diego)
1987 - Leone Buyse (St. Louis)
1986 - John Wion (New York)
1985 - William Montgomery (Denver)
1984 - Bonita Boyd (Chicago)
1983 - John Solum (Philadelphia)
1982 - Felix Skowronek (Seattle)
1981 - Alexander Murray (Detroit)
1980 - Ervin Monroe (Boston)
1979 - Kyril Maag (Dallas)
1978 - Jacob Berg (Washington, D.C.)
1977 - Donald Peck (San Francisco)
1976 - William Montgomery (Atlanta)
1975 - Sarah Baird Fouse (Milwaukee)
1974 - Robert F. Cole, Betty Bang Mather, James Pellerite (Pittsburgh)
1973 - Walfrid Kujala, Philip Swanson, Mark Thomas (Anaheim)
APPENDIX I:

COMPETITION COORDINATORS FOR THE NATIONAL FLUTE ASSOCIATION
CONVENTIONS

Young Artist:
2007 – 2004 – Karen Moratz
2003 – 1999 – Tadeo Coehlo
1998 – 1997 – Rebecca Tyron Andres
1996 – 1994 – Jan Boland
1993 – 1992 – Angelita Floyd
1991 – 1990 – Alexander Murray
1989 – Eric Hoover
1988 – Gerald Carey
1987 – 1986 – Brooks de Wetter-Smith
1985 – Kyril Maag

High School Soloist:
2007 – 2003 – Darrin Thaves
2002 – 1999 – Rebecca Vega
1996 – 1992 – Sandra B. Olson

1991 – 1989 – Angeleita Floyd
APPENDIX J:

BIOGRAPHIES OF THE COMPOSERS OF THE COMMISSIONED WORKS

The biographies of the composers of the commissioned works were edited by the author. In many cases specific performances were omitted and only pertinent details were kept in the final biography for this project. In an attempt to be concise yet thorough, the author chose to condense biographical information obtained from composer’s and publisher’s websites. Please see the websites cited for complete biographical information.

**Composers of the High School Soloist Competition Commissioned Works**

*Robert Dick* (1989) – With equally deep roots in classical music old and new and in free improvisation and new jazz, Robert Dick has established himself as an artist who has not only mastered, but redefined the flute. Known worldwide for creating revolutionary visions of the flute’s musical role, listening to Robert Dick play solo has been likened to the experience of hearing a full orchestra. His performances typically include flute (with his invention, the Glissando Headjoint®) piccolo, alto flute, and bass flutes in C and F. On special occasions, he’ll bring out the giant, stand-up contrabass flute.57

*Charles DeLaney* (1990) – Mr. DeLaney came to FSU in 1976. Prior to coming to FSU, he taught for 25 years at the University of Illinois – Champaign-Urbana. A native of North Carolina, he holds degrees from Davidson College (B.S. in Psychology and Education), the Conservatory of Lausanne, Switzerland (Virtuosity in Flute), and The University of Colorado (M.M. in Flute and Composition). His major teachers were Lamar

Janice Misurell-Mitchell (1991) - Ms. Misurell-Mitchell received degrees from Northwestern University, the Peabody Conservatory and Goucher College. Her honors include grants from the Illinois Arts Council, the Chicago Department of Cultural Affairs; Meet the Composer, residencies at the Atlantic Center for the Arts and the Ragdale Foundation, and awards and commissions from the National Flute Association, the Youth Symphony of DuPage, the International Alliance for Women in Music, the Women’s Philharmonic, Northwestern University and others. Her works are performed throughout the United States and Europe and have been featured on the Public Broadcasting Network, at the National Flute Association Conventions, the Donne in Musica festival, the Museum of Contemporary Art and Symphony Center in Chicago and at Carnegie Hall.

Anne LaBerge (1992) – Anne La Berge is a pioneer flutist/composer, working since the late ‘70’s with interactive computer systems, microtonality, improvisation and as a leading interpreter of contemporary chamber music. Anne La Berge grew up in Minnesota, USA and has lived since 1989 in Amsterdam. From 1999 through 2006 she co-founded and ran the series “kraakgeluiden” for weekly electro-acoustic improvisation sessions in Amsterdam. This series gained an international reputation for its adventuresome programming and received financial support on the local and national level.

In addition to creating her own work, the latest being a commission from the Dutch radio VPRO for 40 minute electronic composition entitled Inkage, she regularly commissions artists, the most recent being Marko Ciciliani, to compose solo works for her with interactive/improvised music and video. She is currently collaborating with the Utrecht School of Art, Media and Technology and the Dutch publishing company Donemus to create published versions of her latest interactive electronic works.

Anne La Berge has regularly received funding from the Dutch Gaudeamus Foundation, the Funds for Composers, and the Funds for the Amateur and Podium Arts. She is on the board of directors of the Prime Foundation, the Women in Music Foundation and is the co-director, with her husband David Dramm, of the voLsap Foundation.

**Michael Colquhoun** (1993) – Composer/flutist Michael Colquhoun is currently active as a solo recitalist, as a teacher and composer, and as Adjunct Professor of Music at Canisius College. He has earned his Ph.D. from the State University of New York at Buffalo where he studied with Robert Dick, Morton Feldman, Lejaren Hiller, and Leo Smit. Michael Colquhoun’s works have been published by McGinnis and Marx Music Publishers, and performed by Los Caribes, the New Music Consort, the Talking Drums, the New Jazz Orchestra of Buffalo, the Schanzer/I Duo, the Buried Treasures Ensemble, the East Buffalo Media Association, and the Maelström Percussion Ensemble. He has received commissions from The New York State Council on the Arts, Meet the Composer, The National Flute Association and the Buffalo Public Schools. Michael Colquhoun’s compositions have been performed at numerous venues in Western New York and Western Europe, and at concerts in New York City, Boston, San Diego, Cleveland, Oakland, Kansas City, Toronto, Montreal, Sao Paulo, Ghent, Prague, and Seoul. Selected compositions have also been broadcast on WEBR-AM, WBFO-FM, WHLD-AM and WNED-FM. The jazz ensemble pieces have been in continual performance by Buffalo, Boston, Miami and New York City jazz ensembles.\(^61\)

**John Heiss** (1994) – John Heiss is an active composer, conductor, flutist, and teacher. His works have been performed worldwide, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage New Music, the Da Capo Chamber Players, Aeolian Chamber Players, Tanglewood Festival Orchestra, and Alea III. He has received awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, NEA, Rockefeller Foundation, Massachusetts Council on the Arts and Humanities, ASCAP, and the Guggenheim Foundation. His principal publishers are Boosey & Hawkes, E.C. Schirmer, and Elkus & Son. Heiss has been principal flute of Boston Musica Viva and has performed with many local ensembles, including the BSO. His articles on contemporary music have appeared in Winds Quarterly, Perspectives of New Music, and The Instrumentalist. Heiss has directed fifteen of NEC’s annual festivals, plus visits by many composers including Ligeti, Lutoslawski, Berio, Carter, Messiaen, Schuller, and Tippett. Along with Juilliard faculty Joel Sachs, Heiss has designed and written a book/CD-Rom classical music primer for Blue Marble Music entitled Classical Explorer. \(^62\)

**Jennifer Higdon** (1995) – Jennifer Higdon (b. Brooklyn, NY, December 31, 1962) maintains a full schedule of commissions, writing on average 6-12 works a year, and is

now considered a major figure in contemporary American music. Higdon’s list of commissioners is extensive and include The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The National Symphony, The Minnesota Orchestra, The Brooklyn Philharmonic, The Pittsburgh Symphony, The Baltimore Symphony, The Indianapolis Symphony, The Dallas Symphony, The St. Paul Chamber Orchestra, St. Lukes Chamber Ensemble, pianist Gary Graffman, the Tokyo String Quartet, the Ying Quartet, eighth blackbird, the Gilmore Piano Festival, and the Philadelphia Singers. She has been honored with awards and grants from the Guggenheim Foundation, the American Academy of Arts & Letters (two awards), the Pew Fellowship in the Arts, Meet-the-Composer, the National Endowment for the Arts, and ASCAP. She is currently Composer-in-Residence with the Philadelphia Singers. Her orchestral work Shine was named Best Contemporary Piece of 1996 by USA Today in their year-end classical picks. In the summer of 2003, she was the first woman to be named a featured composer at the Tanglewood Contemporary Music Festival. Higdon enjoys more than a hundred performances a year of her works. She holds degrees from Bowling Green State University, University of Pennsylvania, and The Curtis Institute of Music, where she is currently on the composition faculty.  

John Fonville (1996) – Flutist/composer John Fonville is dedicated to extending the language and technique of the flute. He is a master of all the recent technical developments and an explorer in their use in various musical contexts: microtonal music, improvisation, and new compositions that push the boundaries. He performs on a complete set of quarter tone flutes from bass flute to piccolo and was instrumental in their development. His numerous premieres include composers such as Ben Johnston, Sal Martirano, Joji Yuasa, Roger Reynolds, Hiroyuki Itoh, Paul Koonce and numerous others. He is a member of the TONE ROAD RAMBLERS, the EOLUS QUINTET, and SONOR, the resident contemporary music ensemble at the University of California, where he is a faculty member. Widely recorded, he can be heard on CRI, New World, Neuma, OO Discs, Advance, TR2, Orion, and Opus One.  

Cynthia Folio (1997) – Cynthia Folio is Associate Professor and chair of music theory at Temple University (since 1990). She teaches theory courses at all levels: from entry-level Introduction to Music Theory and Literature, to a Doctoral Seminar in Analysis and Performance. She also advises masters students who major in music theory and is chair of the music theory department. In the spring 1996 semester, she was awarded the Lindback Foundation Award for Distinguished Teaching. Before her Temple days, she taught  

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theory and flute at Texas Christian University (1980-1990) and played piccolo and flute in the Fort Worth Symphony, Opera, and Ballet Orchestras. Cynthia earned an M.A. (1979) and Ph.D. (1985) in music theory and a Performers Certificate in flute (1979) from the Eastman School of Music. Her undergraduate School, West Chester University, granted her a Distinguished Alumni Award (1989). She studied theory and composition with Joseph Schwantner, Robert Morris, and Larry Nelson and flute with Bonita Boyd and Emily Swartley Newbold. Other awards include a National Endowment for the Humanities grant, composer residency at the Yaddo Artist Colony and at the Virginia Center for the Creative Arts, eleven consecutive ASCAP Standard Awards, winner in the 1994 and 1999 New Music Delaware Competitions, winning entry in the National Flute Association Newly Published Music Competition, and grants from Meet the Composer.

She has received commissions from the Mendelssohn Club, Relache, and Network for New Music and Hildegard Chamber players (jointly), Pi Kappa Lambda, SAI, and others. She has published music theory articles and reviews in many journals and she serves on the editorial board of *Music Theory Spectrum* and *ex tempore*.  

*Alejandro Escuer* (1998) – Founder and director of Onix Ensemble, Alejandro Escuer is an outstanding soloist, improviser, composer, music producer, and professor. He has been a driving force at fostering Mexican and Latin American. He is visiting professor at Columbia University in New York City and a full time tenure lecturer at the National University of Mexico. Alejandro Escuer has received numerous awards such as the Rockefeller Foundation Award, The Masters and Doctoral Artistic Award in 1989, 1991 and 1995 granted by the National University of Mexico. He won the first prize in music performance granted by the National Fine Arts Institute in 1986 and 1987; he also earned the Cultural Contact Mexico – US prize in 1995 and 1998; and received an honorary designation as “Leader of the Future 1998” by the magazine “Leaders of Mexico”. He has also been awarded five grants by the Mexican National Fund for Culture and the Arts (1992, 1995, 1996, 1998, and 2000). Alejandro Escuer studied at the National Music Conservatory (B.A.); Sweelinck Conservatorium Amsterdam (Uitvoerend Musicus), and New York University (Ph.D). His cd’s are published by Quindecim Recordings, Actus Classic Recordings and Urtext.

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Gary Schocker (1999) – Gary Schocker is a world-renowned flutist as well as an award-winning composer with over 100 compositions in publication, primarily with Theodore Presser. He has published more pieces for the flute than any other living composer. His engagements have included performances with the New York Philharmonic (under Michael Tilson Thomas), the Philadelphia Orchestra, the Dallas Symphony, the West German Sinfonia and an extended tour with I Solisti Italiani as well as solo recitals in New York, Cleveland, Detroit, Philadelphia, Boston, San Francisco, Washington, and elsewhere.

Among the Artists who have played his compositions, James Galway gave the American premiere of Green Places with the New Jersey Symphony. Schocker’s earlier association with that orchestra came when he replaced, for several concerts, an ailing Jean-Pierre Rampal, on a mere two hours’ notice. Winner of the 1985 Young Concert Artists Auditions, Schocker is also First Prize winner of the National Flute Association, the New York Flute Club and the East-West Artists Competitions. Mr. Schocker’s date of birth is October 18, 1959. He lives in New York City and Easton, Pennsylvania.  

Elizabeth Brown (2000) – Elizabeth Brown was born in 1953 in Camden, Alabama, where she grew up on an agricultural research station. She received a Master’s degree in flute performance from The Juilliard School, and started composing in her late 20’s. Since then, her music has been heard around the world, with performances in Japan, Vietnam, the Soviet Union, Colombia, and Australia as well as across the United States and Europe. She is the only musician to have both played with Orpheus and also written for them; Orpheus commissioned Lost Waltz in 1997 and premiered it in Carnegie Hall. Other recent commissions include Blue Minor (St. Luke’s Chamber Ensemble) and Catalog of Scents in the Garden at Night (Bravo! Vail Valley Music Festival). Collected Visions, an installation done in collaboration with photographer Lorie Novak, has been presented by the International Center of Photography in NYC, the Smithsonian Institution, and the Center for Creative Photography in Tucson. Delirium, which features the original microtonal instruments of American composer/inventor Harry Partch, was performed by Newband the 2001 Bang On a Can Marathon at BAM’s Opera House. Brown was Artist in Residence at the Hanoi National Conservatory of Music in 2002, through a grant from the Asian Cultural Council. A solo CD, “Blue Minor: Chamber Music by Elizabeth Brown” was released in 2003 by Albany Records.

She also performs as flutist with a number of New York-based ensembles, including Orpheus, American Symphony, American Composers Orchestra, and Speculum Musicae. Brown has been a fellow at the Rockefeller Foundation’s Bellagio Center in Italy and at

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the MacDowell Colony. She’s been composer-in-residence at the Bravo! Vail Valley Music Festival, the Cape and Islands Chamber Music Festival, and the Bennington Chamber Music Conference and Composers’ Forum of the East. She has been Artist-in-Residence in both Maine’s Acadia National Park and in Isle Royale National Park, a wilderness area and U.S. Biosphere Reserve in the middle of Lake Superior.\textsuperscript{68}

\textit{Robert Cronin} (2001) – Robert Cronin joined the faculty at Kennesaw State University as Artist in Residence in Flute in 2004. Mr. Cronin has served as Associate Principal Flute of the Atlanta Symphony Orchestra since 1999. Previously, he served as Principal Flute of the Knoxville Symphony Orchestra and held visiting positions with the Kansas City Symphony and the Milwaukee Symphony Orchestra. While in Knoxville, Mr. Cronin served on the faculty at the University of Tennessee. Raised in northern Virginia, Mr. Cronin earned a BM in Flute Performance from Northwestern University where he studied with Walfrid Kujala, Donald Peck and Mary Stolper. For two seasons he performed as a member of the Chicago Civic Orchestra and later continued his studies at the Wildacres Retreat with William Bennett and Stephen Preston. An active composer, Mr. Cronin’s works have been performed by the Knoxville Symphony, the Milwaukee Symphony and at the National Flute Association Conventions in Dallas and Columbus. \textsuperscript{69}

\textit{Geoffrey Kidde} (2002) – Composer and Flutist Geoffrey Kidde (born 1963) has written music for a wide variety of media: an orchestral song cycle; an electronic tape mime theater work based on Kafka’s Metamorphosis; film scores; works for instruments with electronic tape; and orchestral, vocal, choral and chamber music. Mr. Kidde was commissioned by the National Flute Association to compose a work for the final round of the 2002 National Flute Association Convention’s High School Soloist Competition in Washington, D.C in August 2002. Another recent commission came from the Hofstra University New Music Ensemble (Pat Spencer, Director), which resulted in \textit{The Spirit of Liberty} (2002) for Soprano, Flute, Alto Saxophone, Violin, ‘Cello, Piano and Two Percussionists. Ongoing musical projects include an opera based on Joseph Conrad’s novel \textit{Victory}.

Geoffrey Kidde is currently an Assistant Professor of Music at Manhattanville College, where he teaches Music Theory and Music Technology. He has presented solo flute recitals at the North Carolina School of the Arts, University of Bridgeport, and the Third Street Music School Settlement in New York. He has also taught music at Hofstra and St.

\textsuperscript{68} Elizabeth Brown, \textit{Biography}, http://home.earthlink.net/~elibrooklyn/.
\textsuperscript{69} Robert Cronin, \textit{Biography}, http://www.kennesaw.edu/music/BIOs/cronin.shtml.

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John’s Universities, Queensborough Community College (CUNY), the Third Street Music School Settlement, the University of Bridgeport, and Columbia University’s Electronic Music Center. From 1991 to 1993 he served as Executive Director, and from 1993-95 as President of the League of Composers/ISCM, U.S. Section. In 1995 he received his D.M.A. from Columbia University, where he studied with Mario Davidovsky, Chou Wen-chung, and George Edwards, and in 1988 a M.M. from New England Conservatory, studying there with John Heiss and Malcolm Peyton. His flute teachers include Robert Dick, Jayn Rosenfeld, Patricia Spencer, and Robert Stallman. 70

Janice Misurell-Mitchell (2003) – see above

Maggi Payne (2004) – obtained music degrees from Northwestern University, the University of Illinois, and Mills College. For ten years she was a recording engineer in the multi-track facilities at the Center for Contemporary Music at Mills, where she is currently Co-Director and teaches recording engineering, composition and electronic music. She was a production engineer at a major Bay Area Radio Station for ten years and now freelances as a digital recording engineer and editor.

Her works have been performed throughout the United States and Europe, including the New Music Across America Festival 1992 (Los Angeles), New Music America 1990, 1987 and 1981 Festivals, Composers’ Forum in NYC, Experimental Intermedia Foundation in NYC, Rensselaer Polytechnic Institute, SEAMUS, Siggraph, CADRE, University of California at Santa Cruz, Cal State Northridge, Texas Tech University, University of Hartford, College of Santa Fe, Media Study/Buffalo, New Langton Arts in SF, New York Museum of Modern Art, Paris Autumn Festival, Bourges Festival in France, and the Autunno Musical at Como, Italy.

She has received two Composer’s Grants and an Interdisciplinary Arts Grant from the National Endowment for the Arts, and video grants from the Mellon Foundation and the Western States Regional Media Arts Fellowships Program.71

Matthias Ziegler (2005) - Matthias Ziegler is one of the world’s most versatile and innovative flutists. He is committed both to the traditional literature for flute as well as to contemporary music and concepts that cross the boundaries between classical music and jazz. Accordingly, his performances take place in a vast range of contexts: he plays

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principal flute with the Zurich Chamber Orchestra, has toured with the percussionist Pierre Favre and performed with the pianist George Gruntz as well as with the American contrabass player Mark Dresser. He is also a member of the “Collegium Novum Zurich“, where he has worked with Mauricio Kagel, Heinz Holliger and George Crumb. Concert tours have brought him to the US, Japan, Australia, South America and Israel. Many recordings on CD document his inclusive musical interests. Matthias Ziegler currently teaches at the Musikhochschule Winterthur Zurich. Searching for new sounds he enormously broadened the expressive potential of the traditional flute and the electroacoustically amplified contrabass flute. Amplifying the flute allows him to increase the volume of the microsound structures of the flute to an audible level. Inspired by the new dimension of sounds of these instruments, composers such as Michael Jarrell from Switzerland, Benjamin Yusupov from Tadjikistan, Matthias Rüegg from the Vienna Art Orchestra and the American Mark Dresser wrote flute concertos for him. Matthias Ziegler performs on a flute manufactured by Louis Lot (1880), on a quartetone flute Brannen/Kingma system , on a Alto- and Bassflute by Eva Kingma (Holland) as well as on his own invention, the “Matusiflute”, a uniquely designed instrument with a vibrating membrane. His contrabassflute has been constructed by Kotato Fukushima (Japan).

Lydia Ayers (2006) – Lydia Ayers is using algorithms to solve tuning and compositional problems, and is creating Chinese computer instrument designs. She chaired the 1996 International Computer Music Conference in Hong Kong. She composes with unlimited just intonation and with a 75-tone Indian/Partch scale on the “Woodstock Gamelan,” a tubular percussion instrument built to her specifications by Woodstock Percussion. She has recently co-authored, with Andrew Horner, Cooking with Csound: Woodwind and Brass Recipes, a CD-ROM package which gives wavetable synthesis designs for wind instruments.

She has extensively researched the Partch, Indian, Indonesian and Arabic microtonal systems as well as more experimental tunings, has given workshops in microtonal music and has worked with extended vocal and woodwind techniques, including quarter tones, multiphonics, buzz tones and other unusual flute timbres. Microtonal research has taken her to Indonesia, Spain and Tunisia, and she was an Artist-in-Residence at the Center for Electronic Music in New York in 1990.

Her pieces have been performed at International Computer Music Conferences in Hong Kong, Beijing, Singapore and Miami; at the Musicarama Festival in Hong Kong; at the Asian Composer’s League World New Music Festival in Thailand; at the Atelier de Recherche Experimentale at IRCAM in Paris, France; by members of the New Music Consort in New York, NY; by Isabelle Ganz at the Ijsbreker in Amsterdam, in Israel and throughout North America; at Composers’ Forum concerts in New York, NY; at the Microtonal Music Festival in New York, NY; at SEAMUS; at SCI conferences; at the Fourth Annual Florida Electroacoustic Music Festival; at the NOW Music Festival in Columbus, Ohio; at the International Double Reed Society Convention in Las Vegas, Nevada; at American Women Composers marathons in Boston; by members of the Boston Symphony Orchestra; and in Sweden, Illinois, Minnesota, Wisconsin, Alaska, California, Vermont, New Hampshire, Maine, Alabama and Texas.73

Marco Granados (2007) - A native of Venezuela, Marco Granados maintains an active international career as a soloist, chamber musician, and teacher. His diverse repertoire spans from classical to folk, with an emphasis on Latin-American music as his specialty. He has been a member of many critically acclaimed ensembles, among them the Quintet of the Americas and Triangulo (Latin American Chamber Trio). As a founding member of the Amerigo Ensemble, The Camerata Latinoamericana and the Granados/Abend Duo, Mr. Granados’ collaborations also include those with The Quarteto Latinoamericano, The Chamber Music Society of Lincoln Center and with such distinguished artists as Paquito D’Rivera, flutist Ransom Wilson, harpist Nancy Allen, oboist Heinz Holliger, flutist William Bennett, as well as with soprano Renee Fleming and baritone Dwayne Croft. Recent performances include recitals at Wigmore Hall in London, tours of the US, Slovenia and South Africa. He has also performed at many summer music festivals including Moab, Chautauqua and the Colorado Music Festival in addition to the Caramoor International Music Festival. Mr. Granados is Music Advisor to Caramoor’s Latin American Music Initiative: Sonidos Latinos.

In his native country, Mr. Granados has performed with many of the leading Symphony Orchestras premiering both the Jacques Ibert and Aram Khachaturian flute concerti with the Maracaibo and Venezuelan Symphony Orchestras, respectively. He also gave the South American premiere of the Concerto for Flute and Orchestra by Mexican composer Samuel Zyman with the Philharmonic Orchestra of Lima in Peru. Past solo engagements have included a special invitation in 1986 by the Mayor of New York City to perform for Placido Domingo at Gracie Mansion. In recital, he made his New York debut at Carnegie Hall's Weill Recital Hall in 1991. Since then, he has performed recitals in the United States, Canada, South America and the Caribbean. The first musician to have appeared as

soloist for three consecutive seasons with the New York City Symphony at Alice Tully Hall and Merkin Concert Hall in New York City, Mr. Granados has also appeared as soloist with Philharmonia Virtuosi of New York, members of the Cleveland Orchestra, The Juilliard Chamber Orchestra, the Haydn Festival Orchestra of Maine and L’Orchestra in the Berkshires, among others.

A devoted educator, he travels the world teaching children about the wonder of creation, through his composition workshops.74

Composers of the Young Artist Competition Commissioned Works

Stephen M. Gryc (1985) – American composer Stephen Michael Gryc has always been fascinated by sounds and musical instruments. An intimate understanding of the technique of instruments and the imaginative use of instrumental color are hallmarks of his music. He holds the position of Professor of Music Composition and Theory at the Hartt School of the University of Hartford where he teaches traditional orchestration courses as well as original courses in writing for wind ensembles and for voices. His instrumental expertise has brought him commissions from a diverse group of the world’s leading soloists including oboist Bert Lucarelli, flutist John Wion, and trumpeter Philip Smith. Gryc’s most recent commissions include a string quartet for the Arizona Friends of Chamber Music and a trombone concerto for Joseph Alessi, principal trombonist of the New York Philharmonic. His works for flute have served as contest pieces for three international performance competitions, most recently the Albert Cooper Competition held at the International Flute Festival in Stratford-upon-Avon, England in August of 2003. Stephen Michael Gryc was born in St. Paul, Minnesota in 1949. He earned four degrees in music, including the degree Doctor of Musical Arts, from the University of Michigan where he studied composition with William Albright, Leslie Bassett, and William Bolcom. His music is published by Alphonse Leduc, Boosey & Hawkes, Carl Fischer, Robert King, and others and is recorded on the Capstone, Centaur, Klavier, Opus One and Summit labels. Among his many awards are the 1986 Rudolf Nissim Prize for orchestral music and the James and Frances Bent Award for Artistic Achievement from the University of Hartford. Stephen Michael Gryc’s music is licensed by ASCAP.75


**John Anthony Lennon (1986)**—John Anthony Lennon has been commissioned by the John F. Kennedy Theatre Chamber Players, the Library of Congress, the Boston Symphony Chamber Players, the National Endowment for the Arts Orchestral Consortium, the Fromm Foundation and many others. In addition to the Prix de Rome, Guggenheim, Friedheim and Charles Ives Award from the American Academy and Institute of Arts and Letters, Lennon has been the recipient of numerous prizes, and has held fellowships at Tanglewood, the Rockefeller Center at Bellagio, the Camargo Foundation, Villa Montalvo, Yaddo, the Atlantic Center for the Arts and the MacDowell Colony as a Norlin Foundation Fellow. Reared in Mill Valley, California, Lennon earned a liberal arts degree at the University of San Francisco, and has a master’s degree and doctorate from the University of Michigan where he studied with Leslie Bassett and William Bolcom. Lennon is published by C.F. Peters, E.C. Schirmer, Dorn, Mel Bay, Michael Lorimer, Columbia University Press and the Oxford University Press. Recordings are with CRI, Bridge Records, Capstone, and Open Loop.

**Chester Biscardi (1987)**—Chester Biscardi’s music has been featured at the Gaudeamus Festival in Rotterdam, the Huddersfield Contemporary Music Festival in England, Moscow Autumn, Music Today-Japan in Tokyo, the Lincoln Center Out-of-Doors Festival, the North American New Music Festival in Buffalo, the Festival of New American Music in Sacramento, Piccolo Spoleto, the International Guitar Festival of Morelia, and the Bienal of São Paulo, Brazil. Performances of his music have also been sponsored by the American Composers Orchestra, the BBC-London, the Chamber Music Society of Lincoln Center, the Gothia Percussion Ensemble of Sweden, the Houston Symphony, the National Flute Association, the New Jersey Percussion Ensemble, the Orchestra della Radiotelevisione Italiana in Rome, and UNESCO/International Music Council. His work is published by C. F. Peters, Merion Music, Inc. of Theodore Presser Company, and Biscardi Music Press; vocal music is distributed by Classical Vocal Reprints. Recordings appear on the Albany, Bridge, CRI (New World Records), Intim Musik (Sweden), New Albion, New Ariel, North/South Recordings, and Sept Jardins (Canada) labels. He is a Yamaha Artist. Biscardi is a recipient of the Rome Prize, a Guggenheim Fellowship, an Ives Scholarship from the American Academy and Institute of Arts and Letters, the Aaron Copland Award, fellowships from the Bogliasco Foundation, the Djerassi Foundation, the Japan Foundation, the MacDowell Colony, and the Rockefeller Foundation (Bellagio), as well as grants from the Fromm Music Council.

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Foundation at Harvard, the Martha Baird Rockefeller Foundation, Meet the Composer, the National Endowment for the Arts, and the New York Foundation for the Arts. Born in 1948 in Kenosha, Wisconsin, he received an M.A. in Italian Literature and an M.M. in Musical Composition from the University of Wisconsin-Madison and a Doctor of Musical Arts degree from Yale. He is Director of the Music Program at Sarah Lawrence College, where he holds the William Schuman Chair in Music.77

*Shulamit Ran (1988)* – Shulamit Ran has never forgotten that a vital essence of composition is communication.” So ran the review in the Chicago Tribune following the premiere of *Legends* by the Chicago Symphony Orchestra. This sort of reaction is by no means unusual. Around the country, from Seattle to Baltimore to Houston, commentary on her music typically runs thus: “gloriously human,” and “compelling not only for its white-hot emotional content but for its intelligence and compositional clarity,” “Ran is a magnificent composer.” It is hardly surprising, then, that *Symphony*, which has drawn references to “the superior quality of her musical imagination and artistic invention” and “a work that will reward each new listening” should have won the 1991 Pulitzer Prize for Music.

Shulamit Ran, born in Tel Aviv, Israel, where she received her early training, came to the U.S. at the age of fourteen to study, having received scholarships from The Mannes College of Music in New York and the America Israel Cultural Foundation. Her composition teachers in Israel and in the U.S. have included A.U. Boskovich, Paul Ben-Haim, Norman Dello Joio and Ralph Shapey. Her principal piano teachers were Nadia Reisenberg and Dorothy Taubman.

Among her numerous awards, fellowships and commissions are those from the Martha Baird Rockefeller Fund, the Ford Foundation, the National Endowment for the Arts, the Guggenheim Foundation, the Fromm Music Foundation, WFMT, Chamber Music America, Eastman School of Music, the American Composers Orchestra (*Concerto for Orchestra*), the Chamber Music Society of Lincoln Center (*Concerto da Camera II*), the American Academy and Institute of Arts and Letters, the Philadelphia Orchestra (*Symphony*, first performed in 1990, Pulitzer Prize 1991, first place Kennedy Center Friedheim Award, 1992), the Chicago Symphony Orchestra (*Legends*), the Baltimore Symphony (*Vessels of Courage and Hope*), the Koussevitzky Music Foundation, and many more. Her first opera, *Between Two Worlds (The Dybbuk)*, which received its much-acclaimed premiere in June, 1997, was commissioned by the Lyric Opera of

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Chicago, and was described in Opera News as “the most powerful new music-theater piece to emerge from Lyric’s composer-in-residence program.” The European premiere of *Between Two Worlds* took place in May, 1999, at the Bielefeld Opera, in a German translation.

Ms. Ran’s *Hyperbolae* for piano won the competition for a set piece for all participants in the Second Artur Rubinstein International Piano Competition in Israel in 1977. Her *East Wind* for solo flute was commissioned by the National Flute Association for its 1988 Young Artists Competition. The same organization later commissioned *Voices*, her flute concerto, for its year 2000 convention. In 1990, Ms. Ran was appointed by Maestro Daniel Barenboim to be Composer-in-Residence with the Chicago Symphony Orchestra as part of the Meet the Composer Orchestra Residencies Program, a position she held for seven seasons. From 1994 to 1997, Ran also served as the fifth Brena and Lee Freeman Sr. Composer-in-Residence with the Lyric Opera of Chicago.

Shulamit Ran, who had performed extensively as a pianist in the U.S., Europe, Israel and elsewhere, is presently the William H. Colvin Professor in the Department of Music at the University of Chicago, where she has taught since 1973. In 1987 she was Visiting Professor at Princeton University. She is the recipient of honorary doctorates from Mount Holyoke College (1988), Spertus Institute (1994), Beloit College (1996), and the New School of Social Research in New York (1997), and was elected a Fellow of the American Academy of Arts and Sciences in 1992. Her works are published by the Theodore Presser Company and by the Israeli Music Institute. Recordings are available on Angel, Bridge, CRI, Erato, Gasparo, JMC (Jerusalem Music Center), Koch International Classics and Vox labels, including several all-Ran discs, with recording projects with Teldec (Chicago Symphony Orchestra) and New World Records (Peabody Trio) still ahead.78

**Harry T. Bulow (1989)** – Harry Bulow earned degrees in music from San Diego State University and the University of California at Los Angeles. In 1996 he was invited to join the faculty of University of North Carolina at Charlotte where he now holds the rank of Associate Professor teaching music theory, composition, and computer applications. Bulow’s mentors included composers Aaron Copland, Peter Mennin, Henri Lazaroff and David Ward-Steinman. He also studied jazz composition and arranging with Henry Mancini. The Eastman Wind Ensemble, the New England Conservatory Wind Ensemble, the Pittsburgh New Music Ensemble, the Omaha Symphony, the San Antonio Symphony

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and the Honolulu Symphony have performed his works. His compositions have merited impressive awards including first prize from the International Composers’ Competition in Trieste, Italy; the Oscar Espil‡ Prize from the City of Alicante in Spain; numerous ASCAP awards and a fellowship from the National Endowment for the Arts. His chamber ensemble composition Lines, Curves and Voluminous Variations appears on North/South Recordings No. 1013. Max Lifchitz’s recording of his Suite for Piano (N/S R No. 1026) received a GRAMMY nomination in 2003. 79

Robert Morris (1990) – Robert Morris, born in Cheltenham, England in 1943, received his musical education at the Eastman School of Music (B.M. in composition with distinction) and the University of Michigan (M.M. and D.M.A. in composition and ethnomusicology), where he studied composition with John La Montaine, Leslie Bassett, Ross Lee Finney, and Eugene Kurtz. At Tanglewood, as a Margaret Lee Crofts Fellow, he worked with Gunther Schuller. Morris has taught composition, electronic music, and music theory at the University of Hawaii and at Yale University, where he was Chairman of the Composition Department and Director of the Yale Electronic Music Studio. He was also Director of the Computer and Electronic Studio, Director of Graduate (music) Studies, and Associate Professor of Music at the University of Pittsburgh. In 1980 Morris joined the faculty of the Eastman School of Music where he presently teaches as Professor of Composition. Other teaching posts have included positions at the Philadelphia College of the Performing Arts, the Governor’s School for the Arts held at Bucknell University, the University of Pittsburgh Computer Music Workshop, and the Berkshire Music Center at Tanglewood.

Morris is the recipient of grants from the National Endowment for the Arts, the A. Whitney Griswald Foundation, the American Music Center, the Hanson Institute of American Music, and the American Council of Learned Societies. In 1975 he was a MacDowell Colony fellow. He has received numerous awards and commissions including those from the Pittsburgh Symphony, Rochester Philharmonic Orchestra, Yale University, Speculum Musicae, Alienor Harpsichord Society, Hartt College Festival of Contemporary Organ Music, and National Flute Association. 80

Kathryn Alexander (1991) – Composer Kathryn Alexander, a 2007 Aaron Copland Award winner and a 2006 recipient of a Guggenheim Fellowship, has written a wide variety of works, both acoustic and technological. Her pieces draw upon a range of disciplines, including literature, the visual and plastic arts, the sciences, and technology to develop

formal schema that distill from the abstract rather than from literal, programmatic meaning. This interdisciplinary approach has culminated in an extensive array of compositions, ranging from pieces for solo instrument and chamber ensemble, solo voice and orchestra, to technological presentations and multimedia works.  

Lenny Pickett (1992) – Tenor saxophonist Lenny Pickett is working for Jazz Saxophone Faculty, Department of Music and Performing Arts Professions of New York University (New York, NY, USA). He has been a member for a decade from 1973 of Tower Of Power. He recorded some solo albums and is now a member of the Saturday Night Live band since 1985 where he’s now the musical director.  

Paul Koonce (1993) – Paul Koonce is a composer of electronic and instrumental music. He has received grants and honors from the Guggenheim Foundation, McKnight Foundation, ASCAP, Bourges Institute International Competition of Electroacoustic Music,1st International Electroacoustic Music Competition of Sao Paulo, Prix Ars Electronica, Luigi Russolo International Competition for Composers of Electronic Music ... and commissions from the International Computer Music Association Commission, National Flute Association Young Artists Competition ... Koonce’s music has been performed at International Computer Music Conferences (Beijing, Ann Arbor, San Jose, Delphi, and Thessaloniki), Synthese ’99 (Bourges), Santa Fe International Festival of Electro-Acoustic Music, University of Illinois, BEAST Murmurs Festival of Electroacoustic Music (Birmingham, UK), 5th International Acousmatic Festival (Brussels, Belgium), Walker Art Center (Minneapolis, Minnesota), SEAMUS Conference (Dartmouth University; Birmingham, Alabama; Ithaca, NY; and Kansas City), Sonic Circuits III Festival of Electronic Music, College Music Society, Darmstadt Festival for New Music ... He is author of PVC, a phase vocoder based, signal processing software package (UNIX). Koonce is currently on the faculty of Princeton University.  

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Laura Clayton (1994) – Laura Clayton was born in Lexington, Kentucky and began compositional studies with Darius Milhaud at the Aspen Music School. After receiving a Master of Music in Composition from the New England Conservatory, she traveled to Brazil where she lived, worked, and collaborated with other musicians. When she returned to the U.S., she continued her studies at the University of Michigan where she received her Doctorate of Musical Arts. In 1980, Clayton was one of two composers whose works were chosen to represent the United States at the International Rostrum of Composers. That same year she received the Charles Ives Award given by the American Academy and Institute of Arts and Letters. She has been a MacDowell Fellow, has received the Walter B. Hinrichsen Award, as well as grants from the Jerome Foundation, the University of Michigan, the Alice M. Ditson Fund, and the Guggenheim Foundation. 84

Donald Grantham (1995) – Composer Donald Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony’s Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association’s Biennial Composition Competition. His music has been praised for its “elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism” in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, Peer-Southern, E. C. Schirmer and Mark Foster, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of THE TECHNIQUE OF ORCHESTRATION (Prentice-Hall). 85

Stephen Michael Gryc (1996) – See Above

Arthur V. Kreiger (1997) – Arthur Kreiger has been composing for nearly four decades. Performed worldwide, his catalog of works contains pieces for orchestra, chorus, mixed chamber ensembles, solo instruments and the electronic medium. His compositions are

recorded on Odyssey, Spectrum, Finnadar, CRI, Neuma, Context and New World Records. Kreiger’s professional honors include the Rome Prize, a Guggenheim Fellowship, as well as commissions from the Fromm and Koussevitzky Foundations and the National Endowment for the Arts. He has served as composer in residence at William Paterson University, The North Carolina School of the Arts and at The Composers Conference at Wellesley. The composer was the recipient of the 1993 Brandeis University Creative Arts Medal. A portion of the text of this award citing his electronic music follows. “Although much of his music can be heard only as it issues, in whole or in part, from loudspeakers, its creative shaping source is immediately unmistakable, recognized as human and intensely personal. It is not music shaped by technological means, but music that demands technology for its fulfillment. While the music is so singularly Kreiger’s, it is assuredly of its time, not only or even primarily because of the composer’s mastery of sophisticated musical technology, but in the compositional modes that the music so urgently expresses. For it is learned music, in that it is aware and informed in its craft. . .”

Prior to joining the Connecticut College faculty, Kreiger held teaching positions at Harvard, New York University, Baruch College, Rutgers and Columbia. He served as a technician and instructor at the Columbia/Princeton Electronic Music Center for over 15 years. A popular teacher at Connecticut College, student evaluations have consistently praised Kreiger’s courses. 86

Dean Drummond (1998) – Dean Drummond has been engaged, since the 1970’s, in a multi-dimensional career as composer, instrument inventor, conductor and musician in hundreds of performances and numerous recordings with Newband, Director of the Harry Partch Instrumentarium, and educator. Drummond’s music features microtonality, electronics, new acoustic instruments, new techniques on existing instruments, and world percussion. His music has been recorded on Innova, Mode, and Music and Arts, and performed throughout the world including at: The Library of Congress in Washington, DC; Barbican Hall in London; Podewil in Berlin; and Avery Fisher Hall, Alice Tully Hall and Carnegie Hall in New York. He has received numerous awards and commissions including a Guggenheim Fellowship, National Endowment for the Arts, New York State Council on the Arts, Library of Congress, Chamber Music America, and The Fromm Music Foundation at Harvard University.

Born in Los Angeles in 1949, Drummond attended University of Southern California and California Institute of the Arts. While a student, he studied trumpet with Don Ellis and

John Clyman, composition with Leonard Stein, and worked as musician for and assistant to Harry Partch. He is currently Associate Professor and Director of the Harry Partch Institute at Montclair State University, New Jersey.  

Rand Steiger (1999) – Composer/conductor Rand Steiger was born in New York City in 1957. His compositions have been performed and commissioned by many leading ensembles and organizations including the American Composers Orchestra, Fromm Foundation, Ircam, New York New Music Ensemble, Los Angeles Chamber Orchestra, Mosaic, San Diego Symphony, Speculum Musicae, San Francisco Contemporary Music Players, National Flute Association, Meet the Composer (for Steven Schick and Maya Beiser) and the Los Angeles Philharmonic, where he served as Composer Fellow from 1987 through 1989. His compositions and performances are recorded on the Centaur, CRI, Crystal, Einstein, Koch, Mode, New Albion, New World and Nonesuch labels.

Steiger was a member of the Faculty of California Institute of the Arts from 1982 through 1987, and is currently a Professor in the Music Department at the University of California, San Diego.  

Sebastian Currier (2000) – The music of composer Sebastian Currier has been performed worldwide in major cities such as Paris, Rome, Berlin, Munich, Frankfurt, Tokyo, Beijing, Moscow, London, and Toronto. In the United States his works have been performed in Carnegie Hall in New York, Symphony Hall in Boston, the Kennedy Center in Washington, and Davies Symphony Hall in San Francisco. His work Aftersong was written for violinist Anne-Sophie Mutter who, with pianist Lambert Orkis, premiered the work at the Schleswig-Holstein Festival, performed it at the Salzburg Festival, and then throughout the rest of Europe and the United States. Ms. Mutter and Mr. Orkis also performed his Clockwork in major cities in Europe and Asia. He has received a Rome Prize, a Guggenheim Fellowship, and several awards from the American Academy of Arts and Letters, a Friedheim Award, a Fellowship from the National Endowment for the Arts, a Tanglewood Fellowship, and has held residencies at the MacDowell and Yaddo Colonies. Commissions include Fromm Foundation, Koussevitzky Foundation, Barlow Endowment, Mary Flagler Cary Charitable Trust, and the American Composers


Orchestra. Recent premieres include a work for the American Composers Orchestra, Microsymph, performed at Carnegie Hall with Dennis Russell Davies conducting, and Chamber Concerto for violin and string orchestra performed by Lewis Kaplan at the Bowdoin Summer Music Festival. 89

Oliver Schneller (2001) – Oliver Schneller (b. 1966 in Cologne) grew up in Africa, Europe and Asia and studied in Germany and the USA. After completing a MA in political science and musicology at the University of Bonn he worked for the Goethe Institute in Kathmandu, Nepal (1990-91) on a project to support and sustain local forms of traditional musical practice. In 1994 he moved to the USA, first studying composition at the New England Conservatory in Boston, then at Columbia University New York as a student of Tristan Murail, where he received his doctoral degree in composition (2002) with a thesis on music and space. At the City University of New York he developed and expanded the CUNY Computer Music Studio. From 2000-01 he lived in Paris as a participant of the cursus annuel de composition et d’informatique at IRCAM/Centre Pompidou. As an assistant to Tristan Murail he taught composition and computer music at Columbia, and organized the “Lachenmann in New York” Festival in 2001. 90

Dan Welcher (2002) – Writing in High Fidelity in 1974, critic Royal S. Brown said “on the basis of this work (Concerto for Flute and Orchestra), I would say that Welcher is one of the most promising American composers I have ever heard”. Born in Rochester, New York, in 1948, composer-conductor Dan Welcher has been fulfilling that promise ever since, gradually creating a body of compositions in almost every imaginable genre including opera, concerto, symphony, vocal literature, piano solos, and various kinds of chamber music. Dan Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its Principal Bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976, teaching bassoon and composition, and remained there for fourteen years. He accepted a position on the faculty at the University of Texas in 1978, creating the New Music Ensemble there and serving as Assistant Conductor of the Austin Symphony Orchestra from 1980 to 1990. It was in Texas that his career as a conductor began to flourish, and he has led the premieres of more than 120 new works since 1980. He now holds the Lee Hage Jamail Regents


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Professorship in Composition at the School of Music at UT/Austin, teaching Composition and serving as Director of the New Music Ensemble.

Dan Welcher has won numerous awards and prizes from institutions such as the Guggenheim Foundation (a Fellowship in 1997), National Endowment for the Arts, The Reader’s Digest/Lila Wallace Foundation, the Rockefeller Foundation, the MacDowell Colony, Yaddo, The Bellagio Center in Bellagio, Italy, the Ligurian Study Center in Bogliasco, Italy, the American Music Center, and ASCAP. His orchestral music has been performed by more than fifty orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Atlanta Symphony. He lives in Bastrop, Texas, and travels widely to conduct and to teach.91

*Robert Dick (2003*) – see above

*Harold Meltzer (2004)* – Born in Brooklyn in 1966, HAROLD MELTZER is a composer and the Artistic Director of the New York ensemble Sequitur. He has received a number of important composition awards, including the 2004 Rome Prize, a 2004 Charles Ives Fellowship from the American Academy of Arts and Letters, a 2003 Guggenheim Fellowship, awards from ASCAP and NACUSA, and residencies at the Rockefeller Foundation’s Bellagio Center, the MacDowell Colony, Yaddo, VCCA, and Ragdale. Recent commissions have come from the Delaware Symphony Orchestra, the Albany Symphony, Concert Artists Guild, Meet The Composer, the National Flute Association, guitarist Eliot Fisk, harpsichordist Jory Vinikour, and the Chamber Music Society of Minnesota. After graduating from Amherst College, he studied law at Columbia University before earning degrees in music from King’s College, Cambridge and the Yale School of Music. His music is recorded on the Albany and CRI labels, and is published by G. Schirmer, Inc. and Urban Scrawl Music Company (ASCAP).92

*Bun-Ching Lam (2005)* – Born in the Macao region of China, Bun-Ching Lam began studying piano at the age of seven and gave her first public solo recital at fifteen. In 1976, she received a B.A. degree in piano performance from the Chinese University of Hong Kong. She then accepted a scholarship from the University of California at San Diego, where she studied composition with Bernard Rands, Robert Erickson, Roger Reynolds, Pauline Oliveros, and earned a Ph.D. in 1981. In the same year, she was invited to join the music faculty of the Cornish College of the Arts in Seattle, where she taught until

1986. A recipient of a Guggenheim Fellowship in 2002, she also won the Rome Prize and was awarded first prizes at the Aspen Music Festival, the Northwest Composer’s Symposium, and the Highest honor at the Shanghai Music Competition, which was the first international composers’ contest to take place in China.

She has also been a recipient of grants and fellowships from the National Endowment for the Arts, Meet the Composer/Reader’s Digest Commissioning Program, New York Foundation for the Arts, King County Arts Commission and Seattle Arts Commission. She was in residence at the Rockefeller Foundation’s Bellagio Study and Conference Center and was awarded a fellowship from the Asian Cultural Council for a three-month study trip to Japan. She also received a Goddard Lieberson Fellowship from the American Academy of Arts.

She now divides her time between Paris and New York. Her music has been recorded on CRI, Tzadik, Nimbus, Koch International Classics, Sound Aspect and Tellus.93

Paul Dresher (2006) – Paul Dresher exemplifies the spirit of West Coast music both in the richness of his sound world as well as the inventiveness of his mind. In the tradition of Harry Partch, Conlon Nancarrow, Lou Harrison, and Bill Colvig, Paul has invented new instruments, both mechanical and electronic, each of which has expanded his musical thinking. To that he adds a background in North Indian and Balinese traditions, all of which results in music of exceptional individuality and beauty.

A 2006-07 recipient of a prestigious Guggenheim Fellowship in Composition, Dresher has been commissioned by the Library of Congress, Saint Paul Chamber Orchestra, Spoleto Festival USA, the Kronos Quartet, the San Francisco Symphony, California EAR Unit, Zeitgeist, Walker Arts Center, University of Iowa, Meet the Composer, Seattle Chamber Players, Present Music, San Francisco Chamber Orchestra, Chamber Music America, National Flute Association, and the American Music Theater Festival. His music has been performed throughout North America, in Asia and Europe, at such venues as the New York Philharmonic, Munich State Opera, Alice Tully Hall at Lincoln Center, Festival d’Automne in Paris, Brooklyn Academy of Music’s Next Wave Festival, CBC Vancouver Radio Orchestra, Minnesota Opera, Arts Summit Indonesia ‘95, Festival Interlink in Japan, and five New Music America Festivals. Among Dresher’s many collaborators are such prominent choreographers as Margaret Jenkins, Brenda Way, Nancy Karp, Wendy Rogers, and Allyson Green.

Born in Los Angeles in 1951, Dresher earned his undergraduate degree in music from UC Berkeley and his MA in composition from UC San Diego where he studied with Robert Erickson, Roger Reynolds, Pauline Oliveros and Bernard Rands.94


In 1980, he participated for the first time in the Internationale Ferienkurse für Neue Musik in Darmstadt, where his work was performed. Since then, Hosokawa has presented his works in Europe and Japan, gaining an international reputation and winning numerous awards and prizes, including First Prize in the Composition Competition on the occasion of the 100th Anniversary of the Berliner Philharmonisches Orchester (1982), Rheingau Musikpreis (1998), Duisburger Musikpreis (1998) and musica viva-Preises der ARD und BMW AG (2001). In 2001, Hosokawa became a member of Akademie der Künste, Berlin. He is also invited as one of the fellows 2006/2007 by Wissenschaftskolleg zu Berlin.

In August 2005, his orchestral work, Circulating Ocean, commissioned by the Salzburg Festival, was premiered by the Vienna Philharmonic under the baton of Valery Gergiev and received its U.K. premiere in August 2006 at the BBC Proms. Lotus under the moonlight for piano and orchestra, which was commissioned by NDR on the occasion of Mozart Year 2006 received its world premiere and repeated performances in a regular concert of NDR Sinfonieorchester conducted by Jun Märkl with Momo Kodama as the solois in April 2006. The work was also well received when it was first performed in Japan by Momo Kodama and Mito Chamber Orchestra conducted by Seiji Ozawa in December 2006. In January 2007, the German Premiere of Circulating Ocean took place in Berlin by Deutsches Symphonie Orchester Berlin under the baton of Kent Nagano.

Since 1998, he has served as Composer-in-Residence at the Tokyo Symphony Orchestra. Since 2001, he has served as Music Director for the Takefu International Music Festival, and in 2004, he became a guest professor at Tokyo College of Music.95

## APPENDIX K:

### DISCOGRAPHY

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<td>“American Sonatas”</td>
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<td>“Chester Biscardi: At the Still Point”</td>
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<td>Colquhoun, Michael</td>
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<td>Dick, Robert</td>
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<td>Folio, Cynthia</td>
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<td>Arca Sacra</td>
<td>Assimakopoulos Nina</td>
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<td>Fonville, John</td>
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<td>Higdon, Jennifer</td>
<td>“Inflorescence 2: Music for Solo Flute”</td>
<td>Song</td>
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